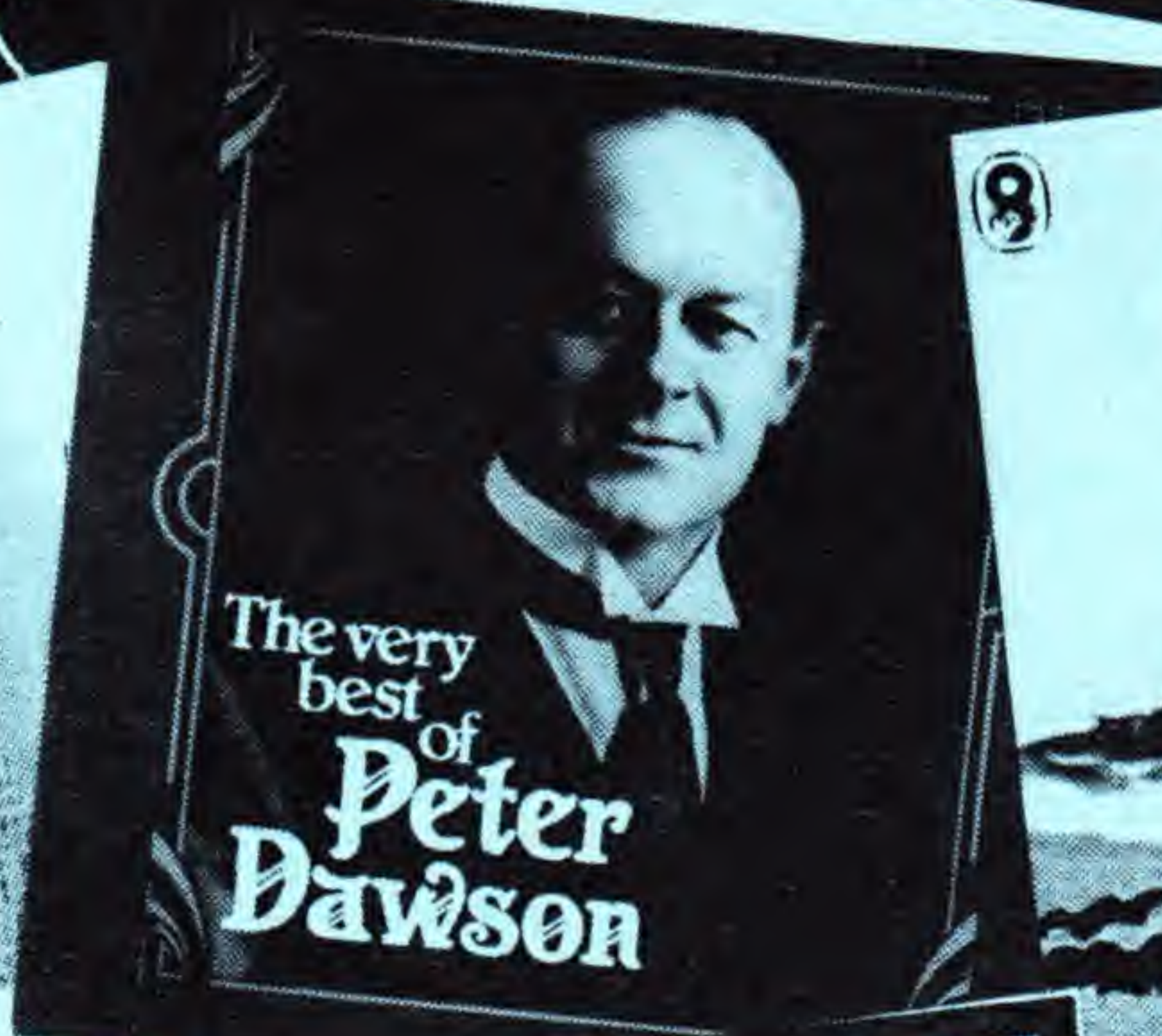


The Talking Machine Review

INTERNATIONAL

49A 1977



● WORLD RECORDS

Operas □
NOSTALGIA □
The Great British Dance Bands □
CLASSICS □
The Great Shows □



FILM STARS ...
MUSIC HALL □

TITLES of TUNES in the BOXED SETS reviewed in this section.

● George Formby - "The Man with the Ukelele"

1

1. WHEN I'M CLEANING WINDOWS
2. BUNKUMS TRAVELLING SHOW
3. DARE DEVIL DICK
4. RIDING IN THE T.T. RACES
5. OH DEAR MOTHER
6. THE WINDOW CLEANER (No. 2)
7. YOU CAN'T STOP ME FROM DREAMING
8. I BLEW A LITTLE BLAST ON MY WHISTLE

1. SHE CAN'T SAY "NO"
2. THE JOO-JAH TREE
3. IN MY LITTLE SNAPSHOT ALBUM
4. HITTING THE HIGHSPOTS NOW
5. IT'S A GRAND HEALTHY LIFE
6. DAN THE DAIRY MAN
7. BELL BOTTOM GEORGE
8. GEORGE FORMBY MEDLEY PT. 1. - Sitting on the ice in the ice rink
Boots!') Do-de-o-do; Chinese Laundry Blues
9. GEORGE FORMBY MEDLEY PT. 2. - Madame Moscovitch;
With my little Ukelele in my hand
Fanlight Fanny

3

1. WITH MY LITTLE STICK OF BLACKPOOL ROCK
2. THE LANCASHIRE HOT POT SWINGER
3. A LAD FRA LANCASHEER
4. A LANCASHIRE ROMEO
5. ON THE WIGAN BOAT EXPRESS
6. THE LANCASHIRE TOREADOR
7. THE EMPEROR OF LANCASHIRE
8. BLACKPOOL PROM

1. YOU'VE GOT SOMETHING THERE
2. AUNTIE MAGGIE'S REMEDY
3. I PLAYED ON MY SPANISH GUITAR
4. UNDER THE BLASTED OAK
5. ON THE H.M.S. COWHEEL (Formby)
6. BUNTIE'S SUCH A BIG GIRL NOW
7. SENTIMENTAL LOU
8. ON THE BEAT

2

1. LEANING ON A LAMP POST
2. HI-TIDDLY-HI-TI ISLAND
3. KEEP YOUR SEATS, PLEASE
4. MOTHER WHAT'LL I DO NOW?
5. OUR SERGEANT MAJOR
6. THEY CAN'T FOOL ME
7. IT'S IN THE AIR
8. I WONDER WHO'S UNDER HER BALCONY NOW

1. RHYTHM IN THE ALPHABET
2. FRIGID AIR FANNY
3. IT'S TURNED OUT NICE AGAIN
4. SPRINGTIME'S HERE AGAIN
5. YOU CAN'T GO WRONG IN THESE
6. GRANDAD'S FLANNELETTE NIGHTSHIRT

7. MR. WU'S A WINDOW CLEANER NOW
(Formby-Gifford-Cliffe)
8. OH DON'T THE WIND BLOW COLD

4

1. I'M THE UKELELE MAN
2. HAVE YOU EVER HEARD THIS ONE?
3. WUNGA BUNGA BOO
4. I CAN TELL IT BY MY HOROSCOPE
5. LETTING THE NEW YEAR IN
6. I WISH I WAS BACK ON THE FARM
7. THEY LAUGHED WHEN I STARTED TO PLAY
8. ANDY THE HANDY MAN

1. THIRTY THIRSTY SAILORS
2. SWIM LITTLE FISH
3. KEEP FIT ON ICE
4. SHE'S GOT TWO OF EVERYTHING
5. MAD MARCH HARE
6. YOU DON'T NEED A LICENCE FOR THAT
7. GEORGE FORMBY'S CRAZY RECORD PT. 1.
Alexander Ragtime Band* Le Donna e Mobile*
8. GEORGE FORMBY'S CRAZY RECORD PT. 2.
She'll be coming round the Mountain* The Old (New) Sow*

● Richard Tauber - "The Voice of Romance"

1

SONGS FROM THE SHOWS

1. Serenade (The Student Prince)
2. One Alone (The Desert Song)
3. Lover Come Back To Me (The New Moon)
4. Only A Rose (The Vagabond King)
5. Someday We Shall Meet Again (The Lisbon Story)
6. Never Say Goodbye (The Lisbon Story)
7. Pedro The Fisherman (The Lisbon Story)
8. Night And Day (The Gay Divorce)

1. We'll Gather Lilacs (Perchance to Dream)
2. Love Is My Reason (Perchance to Dream)
3. I'll See You Again (Bitter Sweet)
4. At The Balalaika (Balalaika)
5. Oh! What A Beautiful Morning (Oklahoma!)
6. Memory Is My Happiness (The Dancing Years)
7. Ah! Sweet Mystery Of Life (Naughty Marietta)
8. Kiss Me Again (Mlle Modiste)

1136

MELODIES FROM THE MOVIES

1. One Night Of Love (One Night Of Love)
2. Can I Forget You (High, Wide And Handsome)
3. Rosalie (Rosalie) (Porter)
4. In The Still Of The Night (Rosalie)
5. One Day When We Were Young (The Great Waltz)
6. Long Ago (And Far Away) (Cover Girl)
7. Dearly Beloved (You Were Never Lovelier)
8. Serenade (Blossom Time)

TAUBER STAGE SUCCESSES

1. You Are My Heart's Delight (Land of Smiles)
2. Patiently Smiling (Land of Smiles)
3. Beautiful Italy (Paganini)
4. Girls Were Made To Love And Kiss (Paganini)
5. There Are Angels Outside Heaven (Old Chelsea)
6. Music In My Heart (Old Chelsea)
7. If You Are In Love (Old Chelsea)
8. My Heart And I (Old Chelsea)

TAUBER FAVOURITES

1. Song Of Songs
2. My Moonlight Madonna
3. Indian Summer
4. Marcheta (A Love Song Of Old Mexico)
5. Love, Here Is My Heart
6. Sleepy Lagoon
7. All The Things You Are
8. When Day Is Done

2

BLOSSOM TIME

1. Once There Lived A Lady Fair
2. First Love Is Best Love
3. Laughter And Weeping
4. Love Comes At Blossom Time
5. Love Lost For Ever More
6. The Dearest Maiden Waits Me There
7. Impatience
8. The Question

3

IN LOVE WITH VIENNA

1. Vienna, City Of My Dreams
2. Serenade (Frasquita)
3. I'm In Love With Vienna
4. Don't Ask Me Why
5. The Blue Danube
6. My Heart Is In Vienna Still
7. (a) Vilia (Lehar) *Britico* (b) Gypsy Love
(c) O Maiden My Maiden
8. Whisperings Of The Vienna Woods

4

1. I Love Thee (Ich liebe Dich)
2. Break Of Day
3. Don't Be Cross
4. Jealousy
5. Sympathy
6. 'Tis The Day (Mattinata)
7. A Little Love, A Little Kiss
8. Simple Little Melody



The Very Best Of Peter Dawson

SONGS OF THE HOMELAND

1

1. The Dear Homeland (Slaughter) (With Orchestra)
2. Six Australian Bush Songs:—No. 2: Bush Silence; No. 5: Bush Night Song; No. 1: Land Of "Who Knows Where"; No. 4: Comrades Of Mine; No. 6: The Stock-Riders Song (James) (With Gerald Moore—Piano)
3. (Who Are The Yeomen) Yeomen Of England (from "Merrie England") (German) (With Orchestra)
4. Glorious Devon (German-Boulton).
5. Fisherman Of England (Phillips-Dodson)
6. Waltzing Matilda (Cowan-Paterson-arr. Wood)
7. Miner's Dream Of Home (Godwin-Dryden) (With Orchestra and Male Quartet)

FAVOURITE BALLADS

1. Roses Of Picardy (Haydn Wood-Weatherly) (Organ accomp. by Herbert Dawson)
2. Bedouin Love Song (Pinsuti) (With Orchestra)
3. Love, Could I Only Tell Thee (Capel-Bingham) (With Orchestra)
4. Parted (Tosti-Weatherly) (Organ accomp. by Herbert Dawson)
5. If Those Lips Could Only Speak (Goodwin-Ridgewell) (With Orchestra and Male Quartet)
6. The Mountains Of Mourne (Trad.)
7. Somewhere A Voice Is Calling (Tate)
8. I'll Walk Beside You (Murray-Lockton)

2

AMY WOODFORDE-FINDEN AND ALBERT W. KETELBEY
Four Indian Love Lyrics

1. The Temple Bells
2. Less Than The Dust
3. Till I Wake
4. Kashmiri Love Song
(Woodforde-Finden) (With Orchestra)
5. In A Persian Market (Ketelbey)
6. The Sanctuary Of The Heart (Ketelbey)
7. The Sacred Hour (Ketelbey)
8. In A Monastery, Garden (Ketelbey)

RUDYARD KIPLING

1. On The Road To Mandalay (Kipling-Speaks)
2. Boots (Kipling-McCall)
3. Barrack Room Ballads (a) Fuzzy Wuzzy; (b) Screw Guns;
(c) Young British Soldier;
(d) Mandalay (Kipling-Cobb)
4. Route Marchin' (Kipling-McCall)
5. Cells (Kipling-McCall)
6. The Smuggler's Song (Kipling-Mortimer)
7. Rolling Down To Rio (Kipling-German)

3

SACRED SONGS

1. The Holy City (Weatherly-Adams)
2. The Lost Chord (Proctor-Sullivan)
3. Nearer, My God To Thee (Dykes)
4. Eternal Father, Strong To Save (Dykes)
5. Rock Of Ages (Redhead)
6. Lead, Kindly Light (Dykes)
7. Little Prayer I Love (Rizzi-Cougers)
8. Bless This House (Taylor-Brake)

FAVOURITE CLASSICS

1. Sirs! Your Toast (The Toreador Song—Carmen) (Bizet)
2. Room For The Factotum (The Barber Of Seville) (Rossini)
3. Oh! My Warriors (Caractactus) (Elgar-Acworth) MCPS.
4. Cruel Is He (Credo-Othello) (Verdi)
5. Song Of The Flea (Moussorgsky-Newmarch)
6. Even Bravest Heart (Faust) (Gounod)
7. Now Your Days Of Philandering Are Over (Marriage of Figaro) (Mozart)
8. O Star Of Eve (Tannhauser) (Wagner)

4

PETER DAWSON FAVOURITES

- | | |
|---|--|
| 1. The Floral Dance (Moss) | 1. Waiata Poi (Hill) |
| 2. The Cobbler's Song (Chu-Chin-Chow) (Norton-Asche) | 2. A Bachelor Gay (The Maid Of The Mountains)
(Tate-Harris-Valentine) |
| 3. When The Sergeant-Major's On Parade (Longstaffe) | 3. Old Father Thames (Wallace-O'Hagan) |
| 4. The Kerry Dance (Molloy) (With Gerald Moore—Piano) | 4. Rocked In The Cradle Of The Deep (Knight) |
| 5. Joggin' Along The Highway (Samuel-Anderson) | 5. Song Of The Volga Boatmen (arr. Chaliapin-Koenemann) |
| 6. The Bandolero (Stuart) | 6. The Cry Of The Wild Goose (Gilkyson)
by Walter J. Ridley) |
| 7. Phil The Fluter's Ball (French) | 7. That Lucky Old Sun (Gillespie-Smith)
by Walter J. Ridley) |
| 8. The Trumpeter (Airlie Dix-Barron) | 8. Clancy Of The Overflow (Arlen-Paterson) |

● The Great British Dance Bands—
play "Hits of World War II" 1939-1945

- | | |
|--|---|
| 1. (We're Gonna Hang Out) The Washing On The Siegfried Line (Q.S.)
<i>Sydney Lipton And The Grosvenor House Dance Orchestra</i> | 1. (Why Does My Heart Go) Boom! (Q.S.)
<i>Sydney Lipton And His Grosvenor House Dance Orchestra</i> |
| 2. Run Rabbit-Run!
<i>The London Piano-Accordeon Band</i> | 2. Over The Rainbow (F.T.)
<i>Geraldo And The Savoy Hotel Orchestra</i> |
| 3. Wish Me Luck (As You Wave Me Goodbye) (Q.S.)
<i>Joe Loss And His Band</i> | 3. Good Morning (Q.S.)
<i>Joe Loss And His Band</i> |
| 4. I'll Remember (F.T.)
<i>Geraldo And The Savoy Hotel Orchestra</i> | 4. It's A Hap-Hap-Happy Day (Q.S.)
<i>Josephine Bradley And Her Strict Tempo Dance Orchestra</i> |
| 5. Berlin Or Bust (Q.S.)
<i>The Six Swingers</i> | 5. Tuxedo Junction (Q.F.T.)
<i>Ken "Snakehips" Johnson And His West Indian Orchestra</i> |
| 6. Somewhere In France With You (W)
<i>Joe Loss And His Band</i> | 6. Arm In Arm (F.T.)
<i>Jack White And His Band</i> |
| 7. Bluebirds In The Moonlight (F.T.)
<i>The Six Swingers</i> | 7. Sing For Your Supper (F.T.)
<i>Carroll Gibbons And The Savoy Hotel Orpheans</i> |
| 8. Scatterbrain (F.T.)
<i>Carroll Gibbons And His Band</i> | 8. Sing A Round-Up Song (Yippy-I-Ay) (F.T.)
<i>Ken "Snakehips" Johnson And His West Indian Orchestra</i> |

1138

1. **If I Only Had Wings (F.T.)**
Nat Gonella And His New Georgians
2. **The Ferryboat Serenade (Q.S.)**
Carroll Gibbons And The Savoy Hotel Orpheans
3. **Blueberry Hill (F.T.)**
Jack White And His Band
4. **Southern Fried**
Harry Roy And His Band
5. **Only Forever (S.F.T.)**
The Organ, The Dance Band And Me
6. **Our Love Affair**
Harry Roy And His Band
7. **Chattanooga Choo Choo (Q.S.)**
Joe Loss And His Orchestra
8. **Thanks Mr. Roosevelt (F.T.)**
Harry Leader And His Band

1. **Amapola (F.T.)**
Joe Loss And His Orchestra
2. **Boa Noite (F.T.)**
Eric Winstone And His Swing Quartet
3. **There Goes That Song Again**
Harry Roy And His Band
4. **I Came, I Saw, I Conga'd (Conga)**
Geraldo And The Savoy Hotel Orchestra
5. **Russian Rose (W)**
Joe Loss And His Orchestra
6. **Aurora (Q.S.)**
Nat Gonella And His New Georgians
7. **Oasis**
Eric Winstone And His Swing Quartet
8. **Corn silk (F.T.)**
Geraldo And The Savoy Hotel Orchestra

1. **Yours (Quiereme Mucho) (Bolero)**
Edmundo Ros And His Rumba Band
2. **My Sister And I (F.T.)**
Carroll Gibbons And The Savoy Hotel Orpheans
3. **You Started Something (F.T.)**
Harry Roy And His Band
4. **Green Eyes (R)**
Don Marino Barreto And His Cuban Orchestra
5. **I Don't Want To Set The World On Fire (F.T.)**
Joe Loss And His Orchestra
6. **That Lovely Weekend**
Geraldo And His Orchestra
7. **Stage Coach**
Eric Winstone And His Band
8. **Tropical Magic (Beguine)**
Don Marino Barreto And His Cuban Orchestra

1. **Tangerine (Q.S.)**
Victor Silvester And His Ballroom Orchestra
2. **Moonlight Cocktail (F.T.)**
Carroll Gibbons And The Savoy Hotel Orpheans
3. **Skylark**
Eric Winstone And His Band
4. **Blues In The Night (F.T.)**
Geraldo And His Orchestra

2

1. **If I Should Fall In Love Again (W)**
Josephine Bradley And Her Strict Tempo Dance Orchestra
2. **(a) There's A Boy Coming Home On Leave; (b) Who's Taking You Home Tonight?; (c) A Little Rain Must Fall; (d) Moonlight Avenue; (e) In An Eighteenth-Century Drawing-Room; (f) It's A Lovely Day Tomorrow**
Louis Levy And His Orchestra
3. **Tiggerty Boo!**
Harry Roy And His Band
4. **A Nightingale Sang In Berkeley Square (F.T.)**
Joe Loss And His Orchestra
5. **The Breeze And I (F.T.)**
Sydney Lipton And His Grosvenor House Dance Orchestra
6. **Six Lessons From Madame La Zonga (R)**
Joe Daniels And His Hot Shots In "Drumnastics"
7. **I'll Never Smile Again (F.T.)**
Geraldo And The Savoy Hotel Orchestra

3

1. **Room Five Hundred And Four (F.T.)**
Carroll Gibbons And The Savoy Hotel Orpheans
2. **Waltzing In The Clouds (W)**
Victor Silvester And His Ballroom Orchestra
3. **You Say The Sweetest Things (Baby) (F.T.)**
Carroll Gibbons And The Savoy Hotel Orpheans
4. **A Pair Of Silver Wings (F.T.)**
The New Mayfair Dance Orchestra
5. **I've Got Sixpence (As I Go Rolling Home) (Q.S.)**
The Organ, The Dance Band And Me
6. **Yes, My Darling Daughter (Rumba F.T.)**
Geraldo And The Savoy Hotel Orchestra
7. **South American Way (R)**
Harry Roy And His Band
8. **How Did He Look? (F.T.)**
Harry Leader And His Band

4

1. **The Whistler's Mother-in-Law (Shuffle Rhythm)**
Johnny Claes And His Clae Pigeons
2. **The White Cliffs Of Dover (S.F.T.)**
The Organ, The Dance Band And Me
3. **Elmer's Tune (F.T.)**
Harry Roy And His Band
4. **Ma, I Miss Your Apple Pie (Q.S.)**
The RAOC Blue Rockets Dance Orchestra
5. **The Sailor With The Navy Blue Eyes (F.T.)**
Harry Roy And His Band
6. **I Don't Want To Walk Without You**
Eric Winstone And His Accordeon Band
7. **Deep In The Heart Of Texas (Q.S.)**
Harry Roy And His Band
8. **A Zoot Suit (For My Sunday Gal) (F.T.)**
The RAOC Blue Rockets Dance Orchestra

5

5. **Nightingale (R)**
Edmundo Ros And His Rumba Band
6. **You Are My Sunshine (Quick Swing)**
Harry Roy And His Band
7. **White Christmas (F.T.)**
Joe Loss And His Orchestra
8. **Comin' In On A Wing And A Pray'r (F.T.)**
The Organ, The Dance Band And Me

1. Idaho (F.T.)
The RAOC Blue Rockets Dance Orchestra
2. Jingle, Jangle, Jingle (Q.S.)
Carroll Gibbons And The Savoy Hotel Orpheans
3. My Devotion (S.F.T.)
Geraldo And His Orchestra
4. Praise The Lord And Pass The Ammunition (F.T.)
Joe Loss And His Orchestra

1. Why Don't You Fall In Love With Me (F.T.)
Harry Roy And His Band
2. I'm Going To Get Lit Up (F.T.)
Joe Loss And His Orchestra
3. Whispering Grass (S.F.T.)
Victor Silvester And His Ballroom Orchestra
4. I've Heard That Song Before (F.T.)
Joe Loss And His Orchestra
5. You'd Be So Nice To Come Home To
Eric Winstone And His Band
6. I'm Thinking Tonight Of My Blue-Eyes (F.T.)
Harry Roy And His Band
7. You'll Never Know
Joe Loss And His Orchestra
8. I Met Her On Monday
Geraldo And His Orchestra

1. Lili Marlene
Geraldo And His Orchestra
2. I'll Walk Alone (F.T.)
Joe Loss And His Orchestra
3. I'll Get By (As Long As I Have You) (F.T.)
Carroll Gibbons And The Savoy Hotel Orpheans
4. A Lovely Way To Spend An Evening (Q.S.)
Victor Silvester And His Ballroom Orchestra
5. It's Love, Love, Love (Jive Tempo)
Lou Preager And His Orchestra
6. I'll Be Seeing You (F.T.)
Carroll Gibbons And The Savoy Hotel Orpheans
7. Don't Sweetheart Me (Q.S.)
The Organ, The Dance Band And Me
8. Swinging On A Star (F.T.)
Geraldo And His Orchestra

"THE VOLCALISTS"

1. Hands Across the Sea (Sam Browne)
2. We'll meet again (Les Allen)
3. Ridin' Home " "
4. Blow, blow, Thou winter wind (Al Bowlly)
5. It was a lover and his lass " "
6. No Souvenirs (Julie Dawn)
7. When night is through " "
8. Frenesi (Monte Rey)

5. Moonlight Becomes You (F.T.)
Carroll Gibbons And The Savoy Hotel Orpheans
6. Dearly Beloved (F.T.)
Eric Winstone And His Band
7. There Will Never Be Another You (Q.S.)
Victor Silvester And His Ballroom Orchestra
8. As Time Goes By
Carroll Gibbons And The Savoy Hotel Orpheans

6

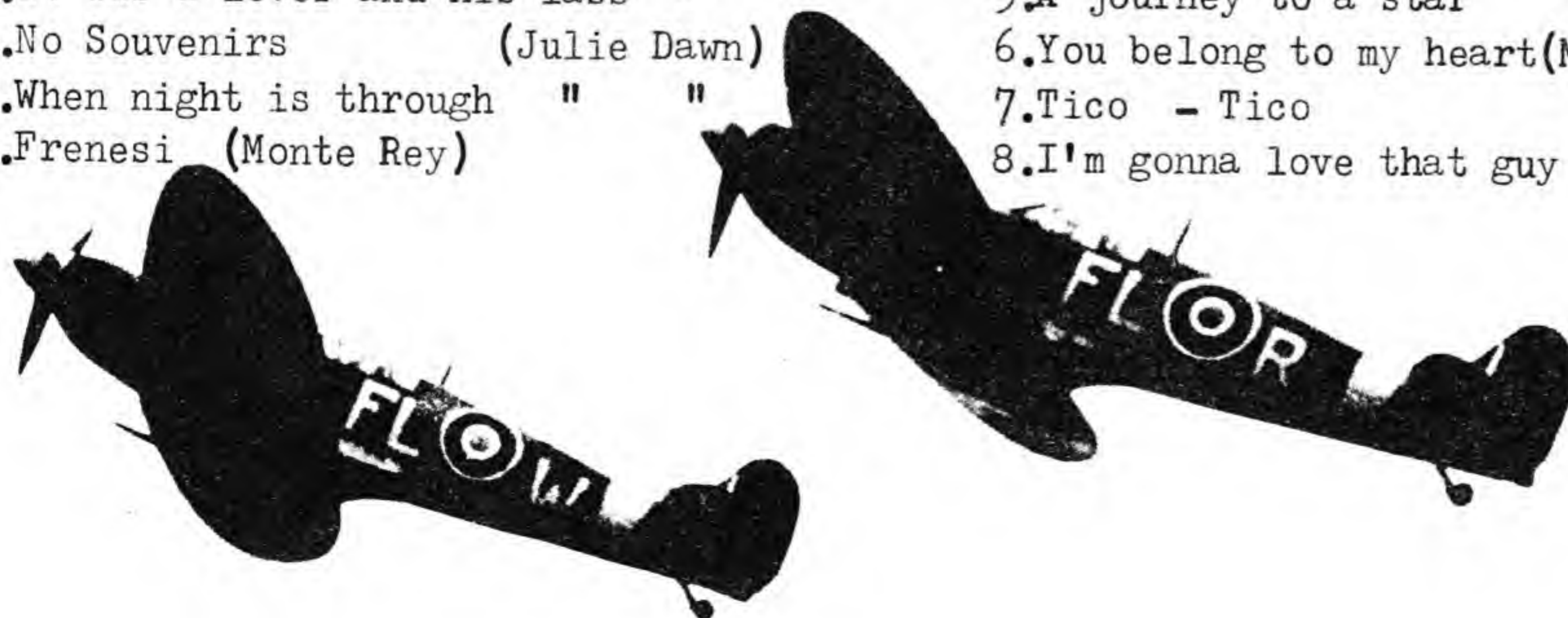
1. Silver Wings In The Moonlight (S.F.T.)
Victor Silvester And His Ballroom Orchestra
2. I Left My Heart At The Stage Door Canteen
Carroll Gibbons And The Savoy Hotel Orpheans
3. This Is The Army, Mister Jones (F.T.)
Harry Roy And His Band
4. If I Had My Way
Ivy Benson And Her Girls' Band
5. The Rhythm Of The Jeep (Q.S.)
No. 1 Balloon Centre Dance Orchestra
6. Paper Doll (F.T.)
Joe Loss And His Orchestra
7. Stairway To The Stars (S.F.T.)
No. 1 Balloon Centre Dance Orchestra
8. Mairzy Doats And Dozy Doats (F.T.)
Carroll Gibbons And The Savoy Hotel Orpheans

7

1. Boston Bounce (Jive)
Victor Silvester's Jive Band
2. I'm Making Believe (F.T.)
No. 1 Balloon Centre Dance Orchestra
3. My Dreams Are Getting Better All The Time (F.T.)
Lou Preager And His Orchestra
4. My Guy's Come Back (Uptown Hall Theme)
Geraldo And His Orchestra
5. A Little On The Lonely Side (F.T.)
Joe Loss And His Orchestra
6. The Cossack Patrol
Harry Leader And His Band
7. Pablo The Dreamer (Adios Muchachos)
Carroll Gibbons And The Savoy Hotel Orpheans
8. Coming Home
Lou Preager And His Orchestra

8

1. Wrap yourself in cotton wool (Celia Lipton)
2. Kiss the boys goodbye " "
3. When I see an Elephant fly (Jackie Hunter)
4. No love, no nothin' (Dorothy Carless)
5. A journey to a star " "
6. You belong to my heart (Monte Rey)
7. Tico - Tico (Paula Green)
8. I'm gonna love that guy " "



The Spinners

Any concert by this group is a pleasure whether it be live or shown on TV. They are among the few today who actually look happy as they sing, in natural voices!

This selection on this record is typical of a Spinners concert with a mixture of songs serious, frivolous, for children, and so on . . .

They open here with 'The Fox' a traditional song which most people have known since childhood, but it still sounds fresh. 'Linstead Market' is a calypso from the West Indies and 'The Ellen Vannin Tragedy' sung by one voice with simple guitar accompaniment tells of the loss of a mail ship off The Isle of Man. 'The Leaving of Liverpool' is a nostalgic song for those, who like The Spinners, come from Liverpool (one of the few major cities of the British Isles which your Editor has never visited; - Dublin & Swansea being the others!)

We have no Welsh song in this collection, but 'The Jug of Punch' hails from Ireland. For 'The Keeper' and 'Stop, Look & Listen' a group of children join the Spinners.

Other songs are Asikatali, Kick the Cat (making fun of the "classes" of people), Mechanical Blackbird (whose message misses me!), Three Jolly Boys, The Keeper, Seven Little Kids (a song for children who join in).

A very pleasant and enjoyable folksong record which you should all enjoy, it's typical of a Spinners concert.

Pickwick - Contour CDN 2026

Annette Hanshaw Vol.1 and 2

I can hardly believe it, but I seem to be in a minority of one. Volume one is titled "Lovable and Sweet", and two is "She's Got 'It'". I regret to say that for me she has very little. As so many express delight, including Brian Rust who has written some very informative and interesting sleeve notes, it must be me!

Let me hasten to say, objectively, that her voice is very pleasant, in tune and having clear diction. It may be something to do with the accompaniments, but I find those including the Dorsey brothers, Benny Goodman, Eddie Lang, Charlies Spivak, etc. sound more accomplished all round. Perhaps this is the key to my frigidity to Miss Hanshaw's appeal.

But, I positively dislike her imitation of a little Brooklyn girl, just as I disliked Helen Kane or anyone else who sang similarly.

You must hear these two records and come to your own decision, I seem to be out of step! These are all electrically recorded between 1928 and 1931. The sound quality is good and the songs have been well transferred to LP by John Wadley. There are twenty 'tracks' on each record, so you certainly have quality and quantity from the technical aspect.

World Records SH 246 and SH 247.

"Pennies from Heaven"

It would seem from what I've been told, that this record is the result of a vulgar serial shown on BBC television, which used original 78 rpm dance band discs as background music, or for today's actors/actresses to mime to.

With the issue of this record one is relieved of the necessity of watching TV! It serves as reminder to those more interested in the play, but to those more interested in the music it is a splendid opportunity.

The original recordings date variously from 1929 to 1937. Although presumably selected to be appropriate to the action of the serial, when dissociated from it on record, the tunes still make an excellent selection per se.

There are a variety of bands and singers. - Harry Roy - 'Roll along Prairie Moon' (Ivor Moreton), 'Roll along covered wagon' (Bill Currie) : Lew Stone - 'Seein' is believin'' and 'Haunting Me' (Alan Kane) : Ray Noble - 'Dreaming a dream' (Al Bowlly), 'Nasty Man' (Dorothy Carless) : Henry Hall - 'Radio Times' and 'Hands across the table' (Dan Donovan) : Scott Wood - 'I only have eyes for you' (Jack Plant) : Roy Fox - 'It's Got to be love' (Mary Lee) : Jack Hylton - 'Painting the clouds with sunshine' (Male Trio) : Jack Jackson (who sings) 'I found the right girl' : Carroll Gibbons - 'The moon got in my eyes' (Anne Lenner) : Teddy Joyce - 'March winds and April showers' (Eric Whitley) : Louis Levy - 'Pennies from Heaven' (Edward Molloy)

While not all the songs included are remembered as the 'top numbers' of their day they all contribute to make this an excellent re-issue of dance band music for its enthusiasts, excellently transferred from the originals by Chris Ellis.

World Records SH 266

Jim Reeves - 'I'll always love you'

Very popular in his own life time and a legend since his untimely death his records are constantly re-issued in various combinations. Here is a cheaply-priced record containing an excellent 'sampler' of his "country & western" entertainment.

"Country & western" nowadays contains a very large percentage of what is modern and spurious. Think back, say, to the original Jimmie Rodgers or the Carter Family. It now includes much with a false polish!

It seems to me that Jim Reeves bridges a gap between the old style and the modern, appealing to the 'up-to-date' without deserting the old influence. Let's just say that is what makes him individual. The whole is very pleasant indeed. I must confess that although I have 'heard' his records on the radio, this is the first time that I have really listened. It is all very relaxed.

The programme on this record is a varied one,

ranging from traditional 'Streets of Laredo', via composed 'traditional style' 'Be honest with me' (of Gene Autry), or 'Wreck of No.9.' (of Carson Robison) to an unexpected 'There'll be bluebirds over the white cliffs of Dover' (!!).

Included are Jim Reeves's own 'I'll always love you', 'Hillbilly Waltz' and 'Wagon Load of Love' which tend to the older style of Country & Western. 'Annabel Lee', 'The Gun' and 'The Spell of the Yukon' are monologues; the first and third having been written by Poe and Service respectively.

My ears detect that these originate from various sessions. (Unfortunately for we cranks, we are not told recording dates.) Because of the "programming" this must be an excellent cross-section of Jim Reeves's work.

(Marketed by Pickwick International) Camden CDS 1163

● The Six Swingers Vol. I & II

All of the thirty-six tunes which make up these two records date between October, 1934, and March, 1936, so this little group(s) led by George Scott Wood must have been very busy, for they were mostly members of other bands when not recording.

The group had begun as a mystery group for a competition sponsored by 'The Melody Maker'. Due to popularity, it was decided to ask George Scott Wood to arrange more similar recordings for Regal-Zonophone.

All types of tunes were played from straight dance tunes to the 'jazzy', most of them being arranged rhythmically.

Looking at the personnels, there seems to have been four basic groups, of which occasional variations were seen. They were comprised of some of Britain's best dance band musicians. These included Max Goldberg, Billy Farrell Archie Craig & Harry Owen, trumpets: Lew Davis, Tony Thorpe Ted Heath, Jock Fleming, trombones: Max Bacon, Max Abrams, Jock Jacobson, drums. Joe Young and Dick Escott played bas guitar and bass respectively, while Scott Wood himself played most of the piano parts. Musician par excellence on most was Freddy Gardner, who played most of the reed instruments.

At times it is difficult to believe that the group was so small. Not because of volume, but because musicians "doubled" on more than one instrument, especially Gardner.

The Six Swingers played good-natured "hot" arrangements of dance tunes, and some that were real jazz, belying the statement that there were no "hot" groups in Britain. That is not to imply that every tune in this set is "hot". All are interestingly arranged though.

The vocalists included Sam Costa, Brian Lawrence, Sam Browne, Nora Williams and Australian Marjorie Stedeford. Of the ladies I much prefer the latter whose contralto voice is very pleasant.

If you like small-group work, you will certainly enjoy this compilation issued as two separate records. The transfer to LP has been excellently done by John Wadley.

World Records SH 248 and SH 249.

● Noël Coward - The Revues

To be successful, in fact worth doing at all, revue has to sparkle, be topical, or parody history with a sense of the present. Noël Coward's work contained a good measure of all these elements, woven together with his incomparable command of the English language, (equalled only by Winston Churchill), allowing him to produce unexpected rhymes, or draw a word out of the dictionary as if by magic to produce the appropriate, witty, or just downright "cutting".

Coward brought an entirely new style to revue, putting more 'bite' and vitality into it, often guying on stage the type of person who mostly attended the 'current revues'.

His first opened on 5th. September, 1923. This two-record set takes the listener through the years chronologically to 1952. The recordings themselves are not in strict chronological order because they were not necessarily recorded when the particular revue was on stage. Most of them are represented on disc by Coward himself as the stage artistes did not record their own 'numbers'.

We do hear Maisie Gay from 1924, (There's life in the old girl yet, and, What love means to girls like me) Alice Delysia (Poor little Rich Girl), and Doris Hare (Three White Feathers).

'A room with a view', 'The Dream is Over', 'London Pride', 'The Party's Over', 'Sigh no more', 'Never Again' represent Coward in his 'straight' or 'tender' mood.

'Any Little Fish' and 'Something to do with Spring' are positively gay. 'Don't make fun of the Festival' from 1951 expresses the feelings of one who, like many of us, became a little tired of hearing about the 'Festival of Britain' and its wonders and potentialities.

But, let me not continue to analyse Noël Coward. It is best that you hear for yourself and really listen to the lyrics. You'll have to be quick at times! But, you can always replay a record.

The other songs in this two-record set are, Parisian Pierrot, Dance little lady, Mary Make believe, Try to learn to love, Half Caste woman, Let's say goodbye, Mad dogs and Englishmen, World Weary, Mrs Worthington, I wonder what happened to him, Matelot, Nina, Wait a bit Joe, There are bad times just around the corner, Time and again.

A fitting tribute to one of the masters of the British stage, with a total of thirty-two 'tracks', excellently remastered by John Wadley and Colin Copestake.

World Records SHB 44

● This is Roy Fox

The proprietors of Halcyon records (VJM Records) are too shy to tell us the origin of the material on this record dating from 1938. Brian Rust's "British Dance Bands" discography reveals it to be from broad-

casts which could mean from acetates prepared by The International Broadcasting Company, which in the 1930's organised commercial programmes directed at Britain in English from the European 'continent' from such stations as Radio Normandy and Radio Luxemburg. In theory, the IBC should have mountains of interesting things which can be reissued - of all types of entertainment.

Roy Fox was born in Denver, Colorado, played with Art Hickman, Gus Arnheim and Abe Lyman as trumpeter, before leading his own groups around Los Angeles and the Fox studios in Hollywood. He was an instant success on coming to London to the Café de Paris in 1930. Apart from the war years he lived in London thereafter.

The Fox personnel in 1938 was Sid Buckman, Les Lambert, trumpets: Jock Bain, Freddy Welsh, trombones: Art Christmas, Tommy Davis, Andy McDevitt, Hugh Tripp, saxes: Harry Balen, violin; Jack Nathan, piano: Harry Throne, guitar: George Gibbs, bass: Maurice Burman, drums.

The band mostly plays ensemble, but a few 'solo' spots are left. One track is a piano solo by Jack Nathan playing his own composition 'Dizzy Daisy'.

Alto saxophonist Art Christmas is heard in pleasant solos spots in 'Singin' in the rain', while Les Lambert improvises a trumpet solo in 'Basin Street Blues'. Both are heard in an interesting arrangement of Duke Ellington's 'Showboat Shuffle' and 'Bye-bye blackbird'. Andy McDevitt features in 'San'.

The vocalists are Denny Dennis, Sid Buckman and Mary Lee - who is heard only in 'Do you mind if I dream of you?'. Tunes like 'The big dipper' and 'Nobody's Sweetheart', for example, show that the band was as good as any American at the time. Les Lambert plays a fine muted trumpet in 'Caravan'.

Although original recording could not have been as good as a commercial studio job, John Wadley has made an very satisfactory transfer from the originals. It is to be hoped that VJM Records will try to unearth some more similar material. Go see what IBC still has around! (Perhaps it did not all perish in Europe with the War.)

Halcyon HAL 7

The Gondoliers

Pavilion Records has re-issued another slice of Gilbert & Sullivan history. If one is interested in the work of artistes associated with the 'Savoy Operas' over the years, here is an excellent chance to have some in convenient form, cleverly put together from the '78's of 1927.

The excellent sleeve notes by Michael Waters give us brief but informative notes on the singers, as well as a table showing who sang the parts over the years to 1927. The most incredible was Henry Lytton who joined the Company in 1884 and retired in 1933. By the time he recorded this his vocal powers were waning, but as the part of the Duke is comic rather than operatic, he carries it very well, making a fine team with Bertha Lewis as the Duchess.

Our late friend George Baker sings Giuseppe. It is consoling that in his old age, Mr. Baker retained a

brilliant memory and was always ready to share his analytical store with anyone genuinely interested. As he was kindly his recollections were constructive. Thus we can accept his opinion that this recording would have been presented close to Gilbert's own wishes for it was supervised by J. M. Gordon who actually worked under him.

Leo Sheffield is also heard, as Don Alhambra, and Derek Oldham sings Marco. The other principal ladies are Mavis Bennett, Winifred Lawson and Aileen Davies. Thus the caste is largely from the 1927 principal d'Oyly Carte Company.

As Mr. Waters remarks, HMV pressings at the time vary very much in quality, so this set was prepared from American 'Victor' records. The overall quality of transfer is very fine, the principals being heard clearly. The chorus is a little 'backward', but that is no fault of those responsible for the reissue which should delight all G & S devotees.

Pearl GEM 141 / 142

The Piccadilly Hotel Bands

Listening to this record has caused me to try to analyse the difference between the style of dance music of the 1920's and 1930's. While there seem to be exceptions to every rule in life, it seems to me that the beat of the 1920's was more staccato, while the 1930's was smoother in its flow. It could be expressed in terms of men's shoulders when dancing the foxtrot!! I would say that in the 1920's they jerked them up and down, while in the 30's they kept flat and more graceful. (I noticed in Germany just after the World War II that the men there still danced a foxtrot with the 20's movement!!)

I prefer the 1930's. Perhaps, too, the reed players of the 1920's still used the 'slap-tongue' method, which broke up the flow. It seems to me, too, that the influence of Paul Whiteman was very great, causing lines to be broken up with 'interjections' and effects, plus an intrusive bashing of a cymbal.

On the record under review, spanning from February, 1927, to November, 1929, the gradual shift of style is noticeable. I aired this theory recently in a local radio broadcast beamed along the south coast, inviting comment, but presumably listeners assumed I was crazy, for none wrote in !!

Not that I am casting derogatory remarks at this record, which features bands led by the Starita brothers, Ray, Al and Rudy, Neapolitans who had been brought up in Boston, USA, before coming to lead bands at the Piccadilly Hotel. They introduced welcomed new thinking to the British dance band scene, as well as a high standard of performance. There are basically two different bands here, each having a 'side' to itself.

In the first we hear the trumpets of Freddy Pitt and Andy Richardson and Eric Siday's violin. The reed section comprised of Ray Starita, Chester Smith and Phil Cardew make a fine polished sound. The tunes include 'Tapping Time' composed by Fred Astaire, 'My cutie's due at 2 to 2' and 'Is she my girl friend?' give opportunities to a male close harmony trio from the band and hot ensemble work, the former also having brief xylophone and ~~tendon~~ sax solos of

(continued on p. 1159)

A Limania gramophone with large tin horn. Pillared mahogany case with glass panels on three sides.

1143

Sotheby's Belgravia



1144 Edison London Model Diamond Disc Phonograph
in mahogany case, with 'standard play' mechanism.



Sotheby's

CENTENARY EXHIBITIONS

1145

"100 Years of Recorded Sound" exhibition in the EVOLUON at Eindhoven, Holland.
reported by Frans Jansen.

This exhibition, that lasted until 15th. April, 1978, was one of the most charming I have seen.

In a number of many-cornered display stands a show-window decorator of one of the leading Dutch department stores had composed a really nice display of very old and not so old sound reproducing machines.

Among the very old specimens I observed a tinfoil machine and an Edison electric Phonograph. Further quite a range of Edison and Pathé cylinder and disc machines could be seen and heard. By means of push-buttons taped recordings of actual sounds could be heard.

This exhibition also covered more recent times. There was the huge tape-desk of the Philips-Miller recorder, there were early specimens of electric sound reproduction, the Tefifon of the 1950's (some kind of reproducing machine for pre-recorded plastic stereo tapes quite different from the tape recorders presently used), etc.

Ample attention was paid to picture registration by means of video tapes and video discs.

The various stages in the history of the development of sound recording and reproduction were illustrated with the branches of a tree, that by means of coloured lights and push buttons could be activated by the public. An automatic slide show gave in a nutshell an accurate picture of the important historic milestones.

Because of the presence of quite a number of unusual machines from the not-too-distant past as disc cutters, early tape recorders, the first compact cassette recorder, etc. it is a pity that an illustrated catalogue was not issued.

Apart from this special exhibition at the EVOLUON museum, there is a permanent exhibit of sound. This is a magnificent museum which, in very attractive displays, represents all aspects of modern life. I can recommend a visit very much.

..... From Geoff Dunkley of Adelaide, South Australia.

The Phonograph Society of South Australia held a very successful seven week exhibition in conjunction with the State Library of South Australia in its Adelaide exhibition area. We have been very pleased with the response from the public, in fact the Committee was overwhelmed with correspondence dealing mostly with record or machine queries. Unfortunately no dramatic discoveries have come to light!

....."Phonographs and Gramophones" an Edison Centenary Exhibition at the Royal Scottish Museum, Edinburgh. Reported by Peter Adamsom.

Edison himself said, "Genius is one per cent inspiration and ninety-nine per cent perspiration." While these exact proportions may not be strictly applicable, there is no doubt that the enormous amount of time and energy spent by Dr. Alistair Thomson in the organising of this remarkable exhibition was the main contribution to its success. In fact, not were there the "mechanics" of obtaining items not already represented in the Museum's own fine collection and arranging all the items in a suitable display, but there was the preparation of an illustrated catalogue, and even a symposium on the subject of sound recording held

2nd July - with ten speakers and printed papers to co-ordinate.

The layout of the exhibition was arranged with an area devoted to Edison and his machines forming an entrance to a large hall. This hall had many smaller items in showcases around its perimeter with a mock-up "shop" at one end; in the central area were the larger cabinet models of gramophones, radiograms, etc.

The content of the exhibition was necessarily quite concentrated as there had been obviously careful choice from much larger resources, so that each item had some important point to make. The items in showcases were well presented and beautifully lit by clever lighting which appeared to have no source - the showpieces "glowed" attractively as a result. There were large reproductions of period photographs (several well-known to me from books on the subject) to punctuate the displays. Examples of various periods could be heard on headphones at various points in the exhibition. There was also a certain amount of disembodied singing emanating from the potted plant and furniture section in the middle of the hall!

As it would be impossible to give a complete, or even fair and objective, review of all the exhibits shown; I shall pick out a number which struck me by their visual or technical attractiveness or which I felt were memorable as historical landmarks in sound recording. There were several things which are unlikely to be seen together in another exhibition for some time (perhaps another 50 or 100 years).

As a confirmed disc man, I was intrigued to see the grand array of phonographs in the Edison area; the careful engineering and attention to detail which characterised Edison's products were well in evidence here. Mention must be made of a rare class M Electric Phonograph (together with a tiny model, presented as a favour at a Vienna ball in 1890), an Edison Talking Doll presenting a somewhat "bionic" torso, and a Diamond Disc Phonograph able to reproduce the 12-inch long-playing discs. A model B with groove-repeating mechanism showed an early adaptation for language learning. Of course, there was pride of place for an exact replica of Edison's tinfoil phonograph of 1877, and a surprising quarter-scale model in silver (hall marked 1977) from the hand of Dr. Thomson.

In the same way that Edison's invention was the doorway to recorded sound reproduction, but stood aside to allow the progress of the disc record, so in leaving the entrance the visitor was confronted by the famous little gramophone, both in an original Barraud replica of "His Master's Voice" and in the form of a Style No.5 (c.1900) speaking silently to a plaster Nipper (a feeble and wizened model as usual!)

Now, following the perimeter of the hall in a clockwise direction, there was a historical array starting with early tinfoil phonographs (including local Edinburgh models), and to set the historical scene straight, a seventeenth century trumpet and a replica Phonautograph (lateral recording only, of course). The tremendously valuable Bell and Tainter Graphophone and little Berliner Waltershausen Gramophone appeared quite bland after the sophistication of Edison's products. A few Gramophones for 7-inch discs were shown along with the ill-fated Lambert typewriter; a seldom-seen model was the Zon-O-Phone with attractive horn having an orange-painted interior (and a 7-inch blue Zon-o-phone record). Nearby a case showed the development of the soundbox from the early Johnson type, including the Auxetophone model, and a fore runner of the auto-changer, the Autophone model 200 which could play twelve Edison Blue Amberols one after another automatically. Various models of "Gramophone Company" Monarch Gramophones were shown - the most impressive to me was a magnificent Senior Monarch No. 14 in black japanning and gold plate. A Columbia Majestic BD disc Graphophone had a modern feeling about it with its turntable bezel reminiscent of Japanese products.

The there came a change of mood to the personal in this historical review - one of the costumes worn by Margaret Sheridan as Cio-Cio-San in Madama Butterfly (17th June, 1925, at Covent Garden). This costume is reputed to have been worn by Storchio (of whom a picture is seen on page 1190 of this issue) in the original Milan performance of 1904.

Continental European phonographs were represented by Pathé 'New Perfecta', 'Coquet' and 'Reversible Perfecta' and two Lioret models and a Lioret Talking Doll (c.1897); Paillard, Thorens and Puck models were also to be seen.

Two showcases had a most unusual array of records and catalogues. Royal records were shown in blue leather albums signed by Their Majesties and microphones used in these recordings presented royal stucco carried to an absurd length! The rare 1906 record of the Shah of Iran showed the unusual green rectangular label (suitable for a signature), and the air-mail stamps issued by Bhutan showed what can be done in the way of National Advertisement - they were miniature 33 $\frac{1}{3}$ rpm discs of folk songs and national history..... Just as spectacular and perhaps more exotic were a group of Russian and other eastern catalogues of the early Gramophone and Typewriter Ltd., together with a handful(!!) of Russian Berliners.

The far end of the hall was set up to appear as a 'period' Gramophone Shop, which "sold" various portables such as Beltona and Decca and table models (Victrola IX, Klingsor). Small portables and folding gramophones were shown in their abundance of ingenious designs; the Mikiphone fitted into a 4-inch diameter case, the Guiniphone had a collapsible cardboard diaphragm, and there were several 'box camera' designs. The miniature led naturally to children's toys and a showcase was devoted to the strange - sometimes surrealist - world of gramophones and records produced for this market.

Two unusual designs of gramophone appeared - the Lumière (HMV) with the famous pleated diaphragm, and the Apollo with its hot-air engine powered from a spirit burner (the catalogue noted that "this particular instrument has a replacement case due to the destruction by fire of the original....")

One unusual application of the gramophone was an audible water level indicator, in which a float determined the position of an acoustic pickup over a special multi-track record - on being telephoned the machine obligingly played appropriate track stating the water level! Another application was shown in the form of an automatic burglar alarm which had a mechanical "finger" engaging the '9' hole of a telephone and which could play a suitable record to the police ("screams for help" was a possibility which occurred to me).

Some machinery used in the manufacture of records was to be seen: there was a tilting head press for 10-inch 78 rpm shellac discs, and an acoustic recording machine used between 1910 and 1925 (continuously we are told) was apparently recording the acoustic efforts of a dummy. Two historic items were Blumlein's experimental Binaural/Stereophonic disc cutting head and a pressing of one of his stereo recordings (unfortunately unavailable for hearing upon headphones). Blumlein's moving-coil cutter and the Decca FFRR cutting head marked two further important developments in the recording world.

The modern world was introduced by an RCA compact auto-change record player for 7-inch discs (1949) and a Bang & Olufsen Beocenter 3500 (1975); domestic disc recording was represented by Erco and Simplat equipment. A display of needle tins and gramophone accessories and a showcase of electrical pickups and heads completed the (large technical) tour.

The "furniture" aspect of sound reproducing equipment was more than amply demonstrated by the marvellous array of expensive models in the centre of the hall. These had the extra

advantage of being NOT being behind glass, so that their finish was easily inspected. Two noteworthy designs were the HMV model 551 Electrical Reproducer and the Columbia model 310 Radiographophone - the one in mahogany and the other in dark oak (both c.1930). Some pieces showed a taste for disguising the equipment at any price (which obviously had to be paid by the purchaser) but two items which showed a refreshing disregard for such niceties also tended to dominate the central plinth. Those were the EMG Expert 'Colonial' model with enormous horn and the even more impressive-looking Auxetophone (c.1903) with its even more enormous coiled horn, painted green! Some of the later furniture included Philips and Murphy radiograomphones which, like the HMV and Columbia models mentioned above, showed how good visual design and cabinet work and the technical design were by no means incompatible.

Finally I must mention some miscellaneous items: a drum-head with sugnatures of a large number of famous recording artistes who recorded with that percussionist-extraordinaire, James Blades: a selection of cartoons from the collection of Jack Capp, all relating to the recording industry: and a symbol of the financial side of the industry - a Golden Disc presented to Richard Rogers for the sales of the LP of "The Sound of Music".

So, as you may imagine, my original visit to the Exhibition on the occasion of the opening Symposium was insufficient to take in fully the wonderful collection of historic and interesting items so painstakingly assembled by Dr. Thomson. I had to make a second visit to Edinburgh (one of the relatively few persons travelling SOUTH, I fancy). Really, I suppose, the importance of this wonderful affair will not sink in properly for some time yet.

The illustrated "proceedings" of the Symposium, "Phonographs & Gramophones. Edison Phonograph Centenary Symposium" containing all of the papers presented is still available, price £5 from The Royal Scottish Museum, Chambers Street, Edinburgh EH1 1JF. The papers are- The Invention of the Phonograph by Raymond Wile; The Cylinder Phonograph in Great Britain by George Frow; The electrical reproduction of cylinders by Joe Pengelly; The development of the acoustic gramophone in the "United Kingdom" by Christopher Proudfoot; Berliner Discs by Peter Adamsom; Re-scoring for recording by Graham Melville-Mason & Arthur Ridgewell; The Gramophone in opera by Boris Semeonoff; Fifty Years of 'Percussing' with recording bands and people by James Blades; The gramophone as furniture by Graham Melville-Mason; Historic Trans Transfers (of operatic 78's to LP) by Bryan Crimp. (All extremely interesting = Editor).

..... The Guildhall Museum, Poole. Reported by Ernie Bayly

This is just a small museum and recognising its spacial limitations, concentratiæd upon the work of Thomas Edison, though other things were not entirely ignored. Prime-mover behind the scenes of this exhibition was Paul Morris, who under the 'patronage' of the Director of the Museum, Mr. Graham Smith, devised the skeleton upon which it was based. He, knowing collectors in the area, persuaded us to loan items.

In addition to a range of Edison Phonographs and cylinders there was a Decca portable, a Zonophone 'New Crompton', a Puck, a Columbia 'Mignon' and a Pathé disc machine. Text and pictorial displays filled in the background nicely.

The highlight of the opening ceremony was a demonstration by Paul Morris of how to make a brown wax cylinder. After which several present were invited to record their voices upon a cylinder made previously, which was then played-back to the amazement and delight of those inexperienced at such things. Mr. Morris later demonstrated his art in a television programme.

During the run of the exhibition, two projectors showed slides of a variety of aspects

of the history of the talking machine. It was appropriate that two adjacent galleries displayed items from the late Victorian and Edwardian era, maintaining a suitable 'atmosphere' right through that section of the Museum.

..... The exhibition at the Birmingham Museum of Science & Industry. Ernie Bayly

This is a larger Museum than Poole, but still not as vast as some. One corner of the ground floor was allocated to the local branch of the City of London Phonograph Society for its exhibition.

The conception of this display was different again from the others I visited. Here, a wide range of phonographs and gramophones loaned by Members was displayed simply upon shelves going backward. What might have been lacking in artistic design was more than compensated by 'presence'. No machine was behind glass, so one could step right up to have a good look. The collector to see an unusual machine, the general public and children to see what interested them.

This was a live exhibition. Almost the whole of the time saw at least one Member of the Society 'on duty' to play machines to interested visitors, to explain, or chat with people reminiscing about their experiences concerning records or machines. On the day I visited, I found myself in conversation with "people", as well as happily renewing acquaintance with collectors.

Like all exhibitions, the public was the chief consideration rather than the collector, so one saw a goodly range of the 'commoner' machines which is right, for they would have been the chief entertainers in their day.

But the collector would have joyed to see and hear the Stentorphone. There were two phonographs which must have been home-constructed. One has seen directions for this sort of thing in old handicraft magazines, but rarely views one actually finished to work! Among other less common items was a coinslot Graphophone, an Edison Bell 'Picturegram', a hornless Cliftophone with unusual soundbox, a Nicole gramophone of c.1902. Coming nearer to date was a Pye magnetic disc recorder. Although this would have been made since World War II, one does not see them around. It is a collector's item while relatively young! In some ways, if developed, it could be more convenient than a tape recorder.

Some things were behind glass. . . . There was a fine display of different cylinder boxes, needle tins, different sizes of records and a display to show some of the many makes of records, as well as relevant printed material. Overall it was a splendid corporate effort which I hope the good people of this great built-up region appreciated.

..... "The Trumpet Shall Sound", an exhibition at the Science Museum, London.

As I (Ernie Bayly) was involved personally with this I will try to be as objective as possible, briefly. In the first instance, as I had been involved in cataloguing the EMI collection which provided the majority of the exhibits, I was asked to select what I thought would form a representative number. By which time the Keepers at the Museum had decided that it should be laid out as a collectors loft of several rooms. So, my selection was aimed to show the products of Edison and The Gramophone Company as a group each, with others to show other leading makes, European models rarely seen in Britain, styles (i.e. portables, children's children's, miniatures, and "freaks"). To this were added some items not in the EMI Collection. Mr. Chew selected the printed material which formed "background", several collectors loaning material for this and the displays of records cylinders, etc.

The early days of talking machines introduced the visitors to men like Edison, Berliner Charles Cros, Bell and Tainter, Eldridge Johnson. In this initial section were some excellent and most remarkable miniature "talking machines" presented to the Science Museum recently by Señor Sans from Spain. Miss Gillian Burton, young though she is, was responsible for the design and construction of the "loft". It was an excellent loft, but I felt that it should have had walls at the "eaves" to give it greater height and thus a bit more space for the exhibits. Perhaps she is too young to have known old houses with big capacious lofts! A spoken commentary by Mr. Chew, one for each "room" described the items seen with recordings from records to illustrate points; I particularly like 'Ich habe ein Kamerad' and 'The Gramophone March'!

A miniature screen showed a loop of film of Mr. Edison at Welland Park on the 50th Anniversary of the Phonograph, while a projector screen behind a large record cut out showed about forty different record labels automatically.

As readers have the opportunity to see what comprises the EMI Collection (in book form) I feel it unnecessary to list those included in the Exhibition. The additional items to be seen were an early tinfoil phonograph, a Class M type and early radiograms. A Decca portable, which had genuinely been through World War I was to be seen complete with battle honours painted on and signs of 'wounds' received.

..... Exhibition at the British Institute of Recorded Sound, stage by The City of London Phonograph and Gramophone Society. by Ernie Bayly

It was originally expected that A. N. Other would write this note, so I hadn't my memo book with me during my visit on opening day, so I must trust memory, for I do not wish to copy out what others wrote elsewhere.

This was a small exhibition, but I am sure that like me, the public found some noteworthy specimens. Most of the exhibits were in fine modern glass display cabinets which had been loaned, and connected to the electricity to afford ample lighting.

Although someone of the Committee apologetically regretted that one room had a large number of portables, I did not find it a bore. Quite the opposite, for it afforded an unexpected chance to see them side by side and thus compare differences (or similarities).

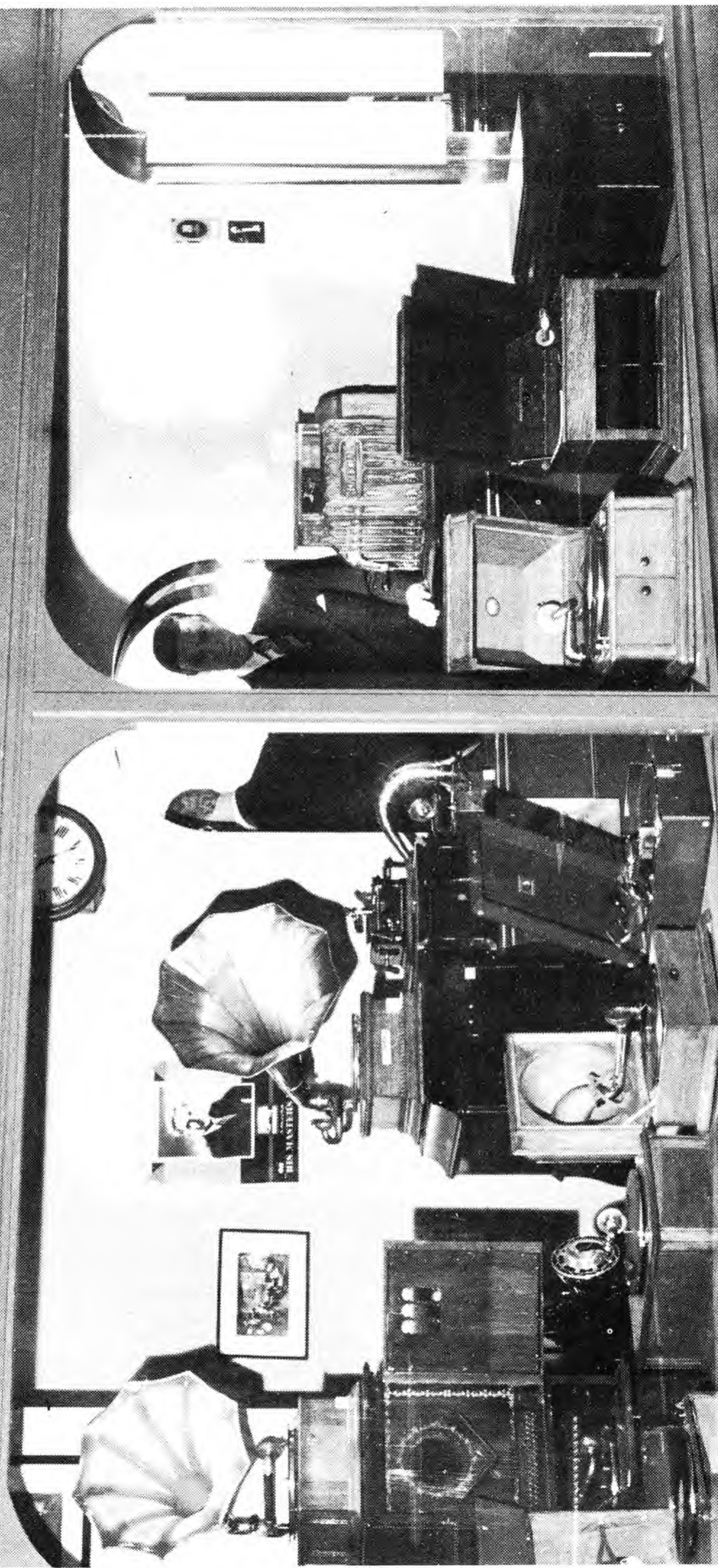
I was particularly interested to see the Greenhill Motor. This is indeed a rare bird, invented in 1891 and offered to Edison as an alternative motive power for his otherwise electrically-driven Phonographs. As readers will have seen from the illustration in our reprint of J. Lewis Young's "The Phonogram" of 1893, Greenhill used the bedplate & mandrel, reproducer, etc. mounting them in a wooden case next to his motor, looking much like the mechanism of a clock, from which it was driven.

The 'Primaphone' with an internal horn but having shutters that opened from its mouth just like petals was another uncommon instrument to be seen. The folding 'Apollo', claiming the title portable, must have been a clumsy machine to set up and use, having nothing to commend it against the Decca range.

Among the Edison models shown were a 'Commercial' Phonograph of the mid-1890's, a 'Bijou' coin slot and an 'Idelia' (which is in effect a 'luxury' Triumph).

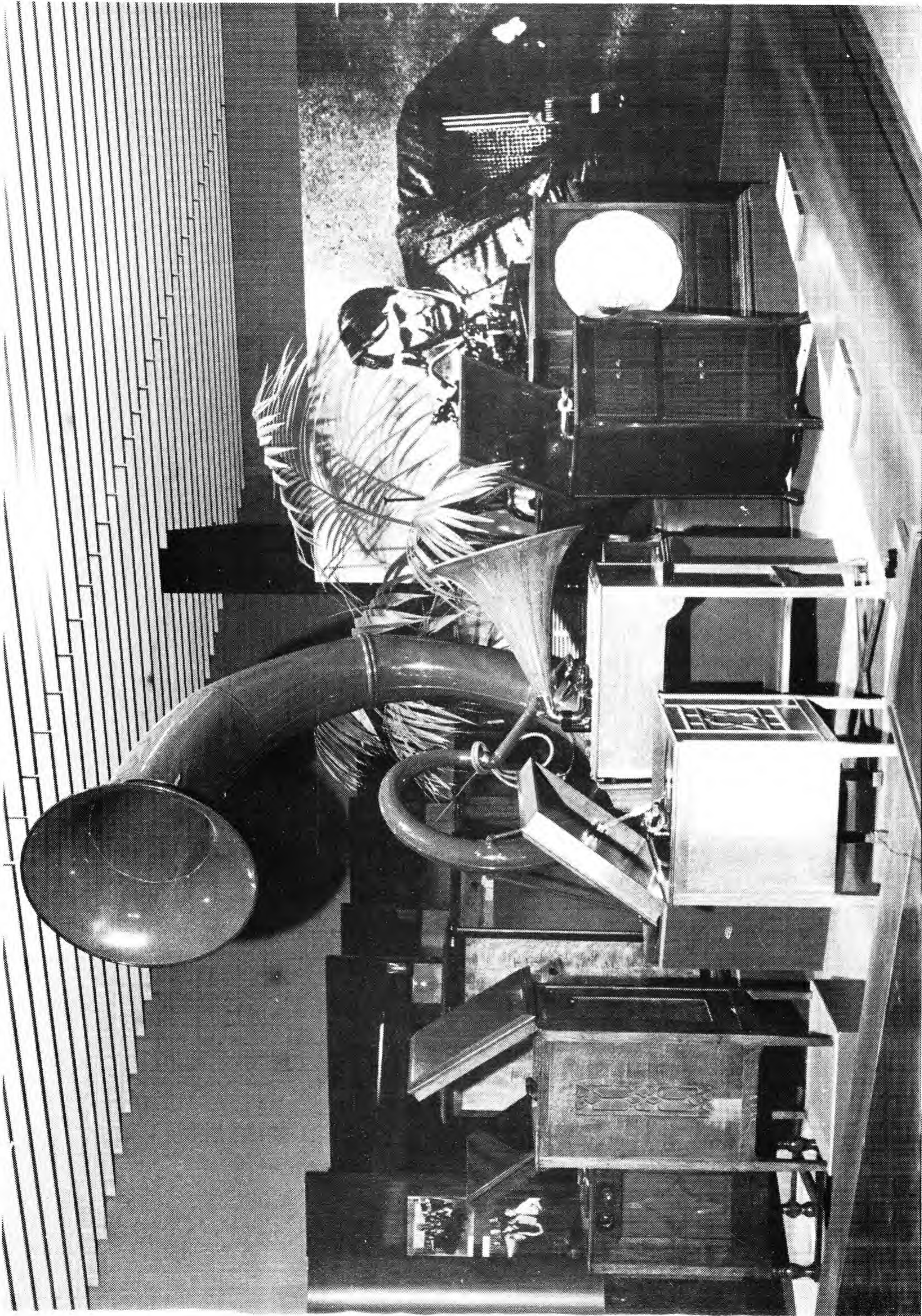
As in Birmingham, Members were 'on duty' to talk with visitors and to demonstrate models kept 'in the open' for the purpose. An excellent catalogue was available.

GRAMOPHONE SHOP

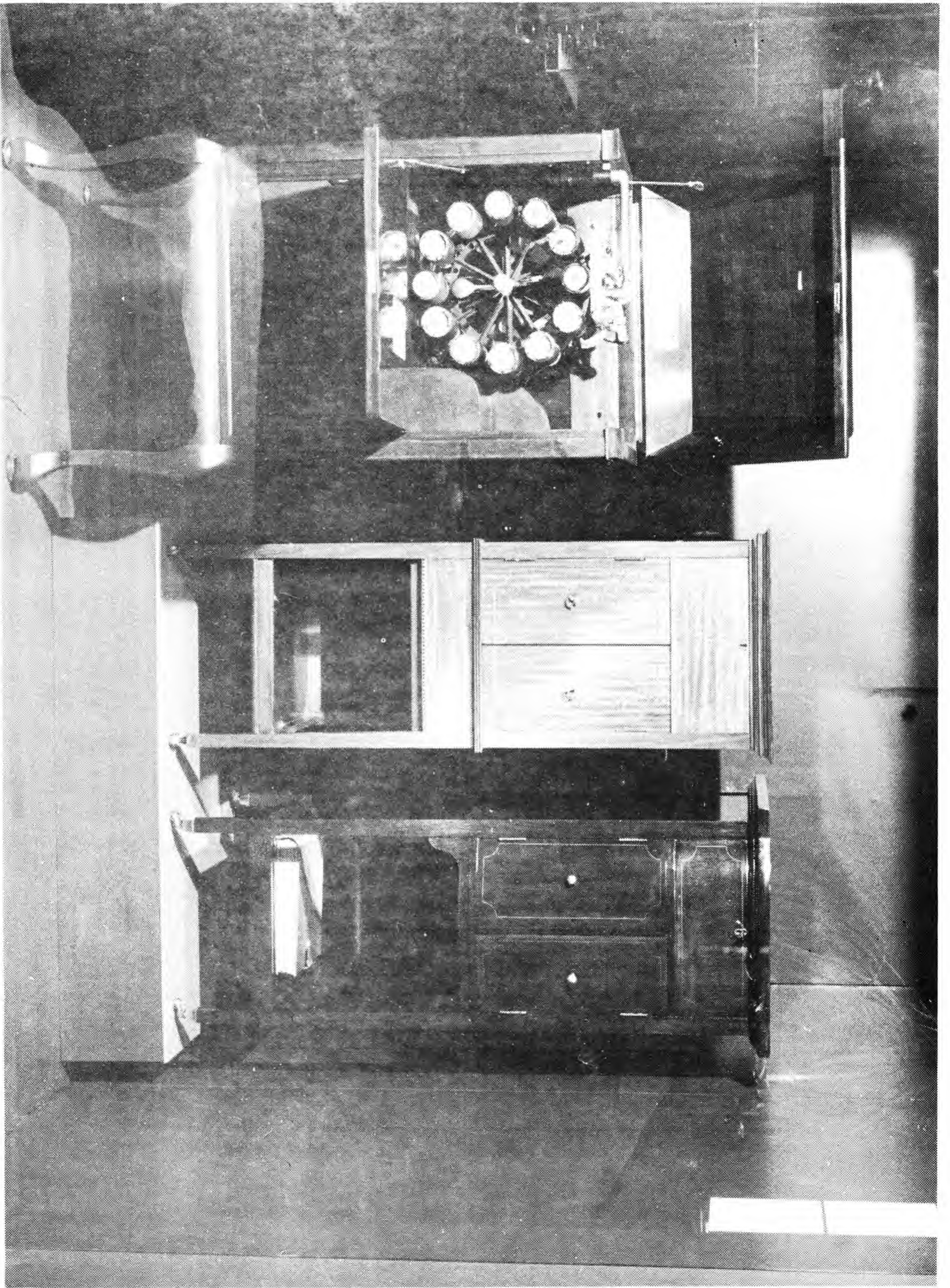


FOUR PICTURES OF THE EXHIBITION IN EDINBURGH

(with the courtesy of the Royal Scottish Museum)







"Billy Williams Centenary Issue" Neovox 703

This collection was mastered by Norman Field from original pressings in his collection. I was pleased to hear that Mr. Field has not used the filter controls too extravagantly. Although we are told there is little high frequency information on these old discs, the timbre can be destroyed all too easily by injudicious use of tone correction units.

Although three different recording companies are represented - Cinch (Gramophone Co.), Regal (Columbia, though we are not told whose masters they used) and Favorite - the discs have been transferred in a very uniform manner, and that infectious Billy Williams laugh never loses any of its original ebullience.

I do feel that a little more care should have been taken over the silence between the tunes, as annoying 'blips' have crept in between recordings, and I suspect that Mr. Field has used the pause control on his master tape, rather than making use of leader tape. But after all the music is the important consideration, and the transfer is excellent, and there is good value too - almost a full 30 minutes on each track - 59 minutes in all.

This is the first in the Neovox Music Hall series, and I suspect subsequent issues depend on the success of this Billy Williams collection - and I hope it is.

Available from Neovox, 14, Regent Road, Birmingham B 17 9JU

Reprint REVIEWS

E.B.

Pathe Freres(London), Ltd. 4, Dean Street, London WC.

Because of a patent monopoly, the Edison Bell "Companies" were the only ones allowed to sell talking machines and records in Britain until those patents expired in 1902. Any other company had to pay for a licence, and on assumes that even The Gramophone Company did so, even if "behind closed doors".

Thus, the Pathe company did not come to Britain until the autumn of 1902, when they established themselves at 4, Dean Street and remained there for about two years. This would date the catalogue under review.

It shows things which I had previously suspected were never sold in Britain for I never seen a British Pathe before their Lamb's Conduit Street days, when these "early" things had gone. I refer to crystal horns and horns shaped like 'hunting horns'. As well as these unusual items we see a "Celeste" with its exceptionally long cylinder, so rare as to be mythical. By comparison, the 'Gaulois' is commonplace! The second half of the catalogue shows many interesting accessories.

This catalogue has been reprinted by Max Carter at his own printing works. It is excellently done. So much so that I would find fault in that nowhere upon it does it say that it is a reprint, and I hate to think that a collector may have it 'passed-off' on him as an original.

A must for 'machine' collectors for many reasons, including its rarity in original form, and for the information it carries. Price £3.50. (Page size 11 x 8½ inches)

From the same source comes a reprint of the Edison Phonograph catalogue of 1912, but obviously, obviously just prior to the introduction of Blue Amberols, although the wax Amberols are illustrated. The Phonograph available at the time are seen, including an Opera which was introduced to play wax Amberols only at first. Among the accessories are shown differing horns

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horns and reproducers, blanks, hearing tubes if still required. This was issued from the London Edison works and many of the prices are in 'guineas'. This reprint is as good as the above even though it can be described briefly. The page size is 6 x 3½ inches. The price is only 75 pence.

Both of the above are available from Max Carter, 'Limberlost', Park Avenue, Plumtree, Nottingham NG12 5LU. Overseas readers should remit by International Postal Money Order in £ Sterling currency.

Pathé is hot favourite it seems, for another Pathé reprint has been received. This time it is from France and is the November 1906 machine and accessory catalogue. This is identical to the English version as I recall it, except that this reprint is in French. It is reprinted excellently on nice paper. Much better than the rubbishy paper that was used for many of Pathé's original catalogues. This company had a nasty habit of using the same letters of the alphabet for different models as the years rolled by. Here we have A and C used for disc machines minus tone arms (as Nipper's favourite machine!). B, D, E, have tone arms, but with a wobbly kink in them (to avoid patent infringement I suppose rather than for acoustical enhancement). You will also see provided nice lids to put over the turntables when not in use. The accessories include tone arms, reproducers, horns. Page size is 9½ x 6 inches and is excellently produced.

Price 25 French Francs from G. Rouchaleau, 1'Olympe, Chemin des Ames du Purgatoire, 06600 Antibes, France; or, \$5.25 US from 326. S. W. 27th. Street, Gainesville, Florida 32607.

EDISON LPs FROM ORANGE JOE PENGELLY

The recent issue by the Edison National Historic Site of a 2 LP set "When Edison Recorded Sound" and the single LP "The Incredible Talking Machine" makes available in modern playing form much material that even the most ardent hillandale enthusiast has long abandoned any hopes of finding. Some forty tracks in all range from a brown wax of 1901 to electrical ally recorded Diamond Discs of 1929.

For my money the single LP "The Incredible Talking Machine" is a 'best buy' since if the two issues it is the only one to include both regular cylinder and Diamond Disc transcriptions and so most likely to be of interest to cylinder enthusiasts.

The two issues are plainly but informatively packaged with the single LP cover having the edge pictorially, and the double-set stronger on factual background to the various tracks. Four pages of notes apertaining to the double-set are contributed by such authorities as Jim Walsh. I must, however, take issue with him that four minutes of an Indian dialect song is 'the gem of the lot' and that the solo voice is 'beautiful' when to my ears the vocal line is so very reminiscent of Alessandro Moreschi or Peter Ustinov indulging in high parody.

The transcriptions of the 29 or so Diamond Discs are the best I've heard, proving that certainly so far as vocal recordings go Edison was way ahead of his contemporaries. Having said that, though, I wish that there had not been so much duplication of similar Diamond Disc material, bearing in mind the rich reservoir of material, published and unpublished, said to be stored at Orange. The double LP issue for instance has four tracks all devoted to Eva Taylor and Clarence Williams, and two to Fletcher Henderson, so that these three artistes occupy one of the four sides. This strikes me as unbalanced since the double LP set contains no two or four minute waxes or Blue Amberols. Since this is only Vol.1. of a series, then hopefully a whole range of material both on cylinder and disc will be forthcoming. Perhaps,

too, some editing of the material would have been advantageous. Two long tracks totalling over eight minutes of Theodore Roosevelt reading, rather obviously, two political speeches of 1912 is surely too much. How nice, though, to have Edison's "Let Us Not Forget" speech so well done by a man who was not at his best when delivering the set speech. Both issues have tracks of the 12th. August, 1927, radio transcriptions of Edison's first test words which, although only fragmentary, reveal some of the character of the 'old man'.

Without in any way wanting to devalue the importance of excellence of these three LP discs, I think it's to be regretted that so few cylinders - just six - are featured on the forty tracks. It's especially disappointing that only one of that finest of Edison recording mediums - the Blue Amberol - is featured, and a worn copy at that. Notable for their omission, too, are any cylinder transcriptions prior to 1900; any Edison lateral cut discs or his LPs.

With all these reservations, both these LP issues deserve a warm and enthusiastic welcome and further issues will be awaited with the greatest possible interest. They have, too, an appeal beyond that merely to recording enthusiasts. The social comment in many of the tracks reveals what rich source material of the contemporary American scene Edison captured so well in his grooves.

Thank you Edison Historic Site for a tantalising taste of your treasures - let's have some more as soon as possible please.

(** Editor's comment. Although Mr. Pengelly delights in the excellence of Blue Amberols, it must be pointed out that a great number of them originated as Diamond Discs, from which they were 'dubbed', hence many old time collectors called the 'Damberols'. If that be the case, it might be a good reason for taking the reissues on LP from the Diamond Disc. Not having seen the contents of these LPs, I can only thus comment generally.)

The Puzzle Goes 'round-----

John Goslin

Humans liking puzzles and things out of the ordinary as they do, I dare say that many collectors beside myself have found and retained various "novelty" items, more for their oddity than for the actual merit offered upon them. However, as several acquaintances seem not to have heard of puzzle records, I felt that a short article might serve as an introduction; and maybe a stimulus to someone who may have far more items of this sort than I to write further notes.

The idea of puzzle records started very early in the life of the Gramophone Company in London for Berliner 5504 seems to have been the first. It contains two sprightly piano solos and appeared as early as the Berliner list of 22nd. February, 1899. Could it be Fred Gaisberg who plays?

The next I have is the Zonophone Coronation Record (also mentioned on p. 140 of The Talking Machine Review for December, 1971) which has the "puzzle" feature of three separate tracks on each side. When referring to three separate tracks I did not mean three bands, such as one might have on the modern LP record. The puzzle record looks perfectly normal, but carries several separate tracks parallel to each other, all spiralling in to the centre in the normal way but with separate leads-in and run-offs, and of course much shorter in duration.

Among the more familiar puzzle records are those on HMV B3775 and B3825 (19th. Feb and 9th. March, 1931). These were advertised in the HMV catalogue for 1935, but do not seem to have lasted many years after that. It is easy to be misled by the labels, which read rather

1154

discouragingly "Puzzle Record" - this side contains three tunes. Can you find them? NOVELTY ORCHESTRA."

In fact, if you pass these over you are missing a triple bonus! Not only the novelty aspect, but also the presence of Al Bowlly, and the superb tight playing of the Ray Noble orchestra. Record B3775 is listed in Brian Rust's Jazz Discography. On B3775 are "The King's Horses/ All day baby/ Waltz Item. You're driving me crazy(Al Bowlly)/ Sweet Jennv Lee/ Bye bye blues"; and on B3285 "I'll be good because of you(Al Bowlly)/ Three Little Words/ Waltz item/ Goodnight sweetheart(Al Bowlly)/Waltz item/ Quickstep item.

There was a third record, B3981, but I do not have it. Each tune lasts for only a minute or so, and onlookers wonder if they are unwell for the tone arm rushes madly towards the centre. It is really a matter of practice to enable one to find the beginning of each groove.

Regal MR289 is marked "Double track record". On each side, "Elizabeth" and "Love is like a song" are performed on one track by Lawrence Allen, tenor, with piano, and on the alternative track by the Rhythmic Troubadours, an unidentified British Band. On this record the two starts are marked "A" and "B" on the outer rim, and you are enjoined to set the needle there before starting the record.

Two more, to be considered together, constitute a family game. One is "Magi-trak", ten inch V.104 pressed by Decca, which comes with a card instruction disc having a cut-out window in it. Round the record label are printed various racing odds; the card is placed upon the record; six players select a horse each from a list on the disc; and away we go. Strangely the instructions do not actually say so - but presumably one sets the record going, then puts the needle down at random on the rim to pick up one of the six tracks. Each gives a "commentary", ending in each of the six horses winning. The record is stopped and one then reads off the odds in the window when the disc comes to rest. (These included "Welshed", whereupon the operator does not pay out!) The record is identical on either side, so that when keen punters have worn out one side, they can have a further flutter.

The answer to this is B4085 which I was lucky enough to find with instructions. One side is the game, "Back your fancy" and as the instructions say "all that you need is a Gramophone, one copy of the record, the reverse side of this card and a quantity of counters beans or cowrie shells!! (Money being a bit naughty for a "new parlour game"). Six little horses are cut from the card and placed on a printed start line, with 5 squares to the winning post. As with the previous record, after starting the turntable, selection of one of the six tracks is completely random; and each track; we are assured, "is a lifelike and exciting recording of race-course sounds (actually taken at Alexandra Park)". The winning horse is then moved up one square, and so you go on playing until one reaches the winning post; what you do with your cowrie shells is not indicated.

On the reverse, you have the added attraction of Ray Noble (credited this time) playing a "novelty one-step", "The Punter's Lament" (by Kester & Noble). Can someone identify the vocalist for me? It is the same artiste who performs the hilarious two-sided "Turkish Delight" by the same band on B6167.

Yet another HMV offering is on B3986, the "Limerick Puzzle Record", each side having two separate tracks on it. The first contains the first four lines of six different limericks; and the second contains six different endings; so that in theory you have 72 different limericks on the records. But as these are somewhat playfully intoned by Claude Hulbert, most people will find ten or a dozen quite sufficient!

I would like to close with two rather different "puzzles". One is a strange Durium record unnumbered. This is labelled "Christmas 1932 supplement" and is a playlet, "Weighed in the balance - a banking drama. Written and performed by members of the staff", i.e. of Lloyds Bank, since the record is also labelled "The Dark Horse : Lloyds Bank Staff Magazine". On the reverse, between adverts for Alfred Hays Ltd., and the Cornhill Insurance Co., appears a synopsis and cast list. The sketch is a "whodunit" based on Christmas time at a country bank. Who was the crook's accomplice among the staff? "The record will tell you." However, I am bound to admit that after several playings I still cannot even fathom who did what and to whom! The playlet was written by George Boyle, who also acted in it, together with C. F. Greatbch, C. Witting and C. O. Whitfield (nott forgetting effects man G. Matthews). Where are they now, 45 years on? It would be fascinating to know. Also, was this record on general issue, or was it in fact sent out with the staff magazine? Lloydsmen, please reply.

Finally, there is Broadcast 955 (9-inch) which is "Half a clown", "famous sketch by We Georgie Wood, assisted by Dolly Harmer. Although the shellac is correctly impressed A and B, my copy has part one on both sides! The result is that I have only a quarter of a clown! Does anyone have a correct copy of this stirring saga?

I have seen other records, such as HMV "parlour game" "Your Fortune", I believe (one side for ladies and one for gents); and I have an Edison Bell record with a conjuring trick type routine on one side in which the listener joins to discover "his character"; but perhaps I am now straying too widely from the "puzzle record".

Zonophone 6028 is "puzzle record no.2." so must have had a predecessor. It is a three-track record of a 'Salon Orchestra' playing English traditional tunes. As the laebl remains mute, was there a special paper sleeve with it originally? Or, perhaps the puzzle is simply to try to pick up the three separate tracks.

But - even the few I have mentioned are worth preserving as novelties when you find them.

At the Sales

In this issue we have several photographs of talking machines sold in the London sales recently. The Limania with twelve-inch turntable, tin horn and pillared mahogany case with glass panels on three sides, but with defective spring sold for £110, (page 1143). Edison London Model Diamond Disc Phonograph, with standard play mechanism, diamond reproducer in mahogany case, together with five Diamond Discs sold for £180, (page 1144). Excelsior 'Pearl' phonograph with floating Excelsior reproducer, 2 & 4 minute gearing, black painted top plate with red lining. Lacking horn. German c.1905, sold for £160, (page 1157).

E M G horn gramophone, having lid-less table top case, spring motor, 12-inch turntable, E M G soundbox, now With mark X horn of papier-maché. c.1932. Motor distressed. Sold for £260, (see page 1158). A rare tinfoil phonograph with heavy brass mandrel grooved at 16 t.p.i. and mounted on a threaded arbor with small hand-cranked fly-wheel, on fixed cast-iron bearings, the reproducer with parchment diaphragm mounted on turned brass column with adjustable base-pivots, on mahogany base with ebonised moulding 18½ x 14½ inches (47 x 37 cm) and the mandrel 3 x 7¼ ins. (7.5 x 18.5 cm) sold for £2000, (page 1170). A silver model of Nipper and the Gramophone, inscribed 'His Master's Voice', on ebonised plinth with plaque inscribed S.E.Chalk -the base, gramophone and dog with Birmingham hallmarks for 1935, 3¾ ounces gross, in fitted casket. Sold for £520, (page 1183).

1156

A gramophone with large horn with oak case containing massive double-spring motor, matching oak stand with record-storage space. Horn of brass. The stand 36 ins (91cm) high, the horn 33 $\frac{1}{4}$ (84.5 cm) diameter. Circa 1910 (later soundbox and tonearm.) £650 (page 1226). Page 1225, Queen's Doll's House miniature record 'God Save the King' in original sleeve. These records, the smallest working records that had ever been made, were offered to the public at 6 pence (old coinage). Originally made especially for the miniature model 200 gramophone created by the Gramophone Company for Her Majesty Queen Mary's doll's house at the 1924 Wembley Exhibition. Sold for £70. A type A0 Graphophone No. 291366 with AW ('sound analysing') reproducer, moulded lid, but lacking horn. Sold for £250. (p. 1183). Puck-Type phono on rectangular metal base with transfer of Britannia. Reproducer incomplete, aluminium horn with telescopic support and wooden plinth with adjustable foot. Sold for £160. (page 1210). Gramophone with large brass horn, Lindström tone-arm, Pianina soundbox, brass flower horn and inlaid mahogany case on stand with turned lages and cross-stretchers. 51 inches (130 cm) high overall. Sold for £580, see page 1210. The illustration 'A fine lot of china models' on page 1209 is in fact a composite picture of three lots in the sale which totalled 4 + 3 + 2 items. The first 4 were not sold, but the other 5 sold for a total of £55. An Edison Business Phonograph, Model D with double-spring motor, 'spectacle' recorder and reproducer mechanism, dome-ended mandrel and 28 inch (73.5 cm) brass horn, contained in dark oak case with hinged, American c. 1903. Sold for £280. See page 1184.

Sotheby's Belgravia

Next Sale Friday 7th. July

19 Motcomb Street, London SW1X 8LB

This sale will include an Edison Home Model A, a Good Two Minute Coin Operated phonograph, a Gramophone Company Style No. 5 'Trade Mark' Gramophone, an Edison Spring Motor Phonograph serial No. 25689, an HMV Model 460 Table Gramophone, Berliner records, 2 & 4 minute cylinders, Accessories and many other related items, together with musical novelties, organettes, disc and cylinder musical boxes. Catalogues in due course. Any enquiries should be addressed for the attention of Hilary Kay. Phone 01-235-4311.

THE MUSICAL MUSEUM

1978
Season

- June 9th. An evening with Sydney Harrison and a musical interlude of piano rolls.
- 16th. Len Rawle plays the Regal Wurlitzer
- 30th. How it works. An evening of discussion and music showing how a player piano works, its faults and how to correct them.
- July 21st. David Shepherd plays the Regal Wurlitzer
- Aug. 4th. An Orgy of Orchestrons. Music from those fascinating machines of all styles.
- 25th. Ena Baga plays the Regal Wurlitzer.
- Sep. 1st. The riches of Ragtime. Tunes from that famous period of times on rolls & records.
- 15th. Stanley Whittington plays the Regal Wurlitzer.
- 29th. The Silver Screen. Music and film from the '20s and '30s.
- Oct. 13th. Joseph Seal plays the Regal Wurlitzer.
- 27th. A Seasonal Review. A social evening of music and talk with which to close the season. Light supper available.

All concerts will be held in the Musical Museum, 368. High Street, Brentford, Middlesex. Entry by TICKET only. Time 7.30 pm for 7.45 pm. Tickets, S. A. E. and 70 pence per person. Phone 01-560-8108.

Excelsior 'Pearl' with 2 & 4-minute gearing.

1157

Sotheby's Belgravia



E M G gramophone with spring motor,
now with Mark X papier-maché horn.

Sotheby's Belgravia



1158

Rudy and Ray.

Side two brings us the fine trumpet of Sylvester Ahola, and Ben Oakley, trombone, Nat Star, George Smith, reeds and Sid Bright, piano. Mr. Ahola and Nat Star's grandson have referred to diaries to establish personnels of the bands.

'The Sugar Step', composed to go with a short-lived novelty dance is a very relaxed number featuring Ahola, and 'I've never seen a smile like yours' lets us hear Sid Bright.

transfers are again by John Wadley. Some of the originals must have been 'recorded in a public hall' (as labels used to say) for they have that tone. The others are studio recordings, many being very 'forward' & clear.

World Records SH 250

The Glenn Miller Collection

This is a two-record set giving a fair cross-section of Glenn Miller's studio work. In Britain they were released as Regal-Zonophone or HMV Magenta-label records.

One hears the favourite vocalists Tex Beneke, Ray Eberle, Marion Hutton, Skip Nelson and The Modernaires. Take note of the sleeve note phrase "To give extra liste listening pleasure, all these recordings have been updated by RCA audio engineers to give stereo effect." Unfortunately I have sensitive hearing. On the 78's I detected that they were often recorded in a small studio (as pictures subsequently confirm) with a 'dead box' tone. So now we have mostly a dead box tone echoing in the mid distance! It sounds as if it has been achieved in two ways technically. Perhaps different engineers did it on different days from a "straight" mastertape which RCA must now keep permanently around.

There are only five tracks on each side of a record but it equals out with other re-issues for if one avoids stores who sell at "full-price" they seem to be around quite cheaply, at "cash-and-carry" grocers, for instance.

The "updating" is not too offensive, so this set is a good buy for those not wanting more than a limited quantity of Glenn Miller.

The 20 titles are - Sunrise Serenade, My Reverie, Pagan Love Song, To You, The angels sing, Elmer's tune, Ciribiribin, Runnin' Wild, Blue Evening, Melancholy Lullaby, Juke Box Saturday Night, Moon Love, Humpty Dumpty Heart, April played the fiddle, That old black magic, Moonlight becomes you, Man in the moon, Chestnut tree, So many Times, Cowboy's Serenade.

(Pickwick International distribution) Camden PDA 012

Richard Tauber - The Voice of Romance

I remember clearly 8th. January, 1948, for I was eating an evening meal with a German family just north of Hamburg when the radio news announced Tauber's death.

Very obviously he was recalled with pleasure even though he had deserted Hitler's Germany to live in London.

The recordings in this boxed set were all made in

London and are all in English. I would have liked to see included some of his German recordings to expand the set to opera too.

Tauber was Tauber, complete with mannerisms and individual style of singing, and I am sure that without comment from me, readers know whether they enjoy his work or not. I do, an excuse the mannerisms. He had a fine control of his voice and his pianissimo was as good as his fortissimo.

Although he trained for operatic work, his interpretation of operetta and musical shows brought fame to him, while he brought authority to it. Some of the songs here are from shows in which he did not appear.

The way in which his authority raises a song to a higher plain is the Kern-Hammerstein II "All the things you are", from the interpretation of the verse to the harmonising against the orchestra without words. Similarly he 'improves' other songs, such as "At the Balalaika" that one has otherwise heard murdered. Cole Porter's "Rosalie" and "In the still of the night" benefit from his interpretation too.

Tauber was a tonic to Franz Lehar who in the early 1920's was trying to regain the magic of his earlier work. 'Frasquita' was the beginning of a happy association for the two men. It is represented here by only the famous "Serenade". Later came 'Paganini' with its charming song "Girls were made to love and kiss" (which I have only had in its German version previously).

Tauber 78's have been re-issued on LP right from the days of the first ten-inch variety, but it is good to have these 64 songs nicely boxed together, having been perfectly transferred by John Wadley. Some are exceptionally clear that one fancies that the masters may still exist to have pressed-off vinyl copies firstly.

I hope you find it convenient to have all of the contents of the boxed sets together. It made it simpler to lay out, but may require the reader to flap his pages to an fro!!!

World Records boxed set available only from:-
World Records, P.O.Box 11, Richmond, Surrey TW9 1QP.

Syd Lawrence & his Orchestra

Although the Syd Lawrence Orch was not formed until 1967, we include a review of his records because his policy is to recreate the sounds of the big bands when playing tunes associated with them.

SYD LAWRENCE with the GLENN MILLER SOUND

The Glenn Miller sound was unique and Syd Lawrence has done much to revive interest in it in Britain. His is the finest re-creations of that sound, in my opinion beating the band touring in the name of the Glenn Miller Estate.

His following is great and one finds that his local performances sell out eagerly with a capacity of 2,000. The group has a highly polished standard of playing and professionalism. American readers should endeavour to purchase this record if the music is of their liking, it

will be a revelation. The tunes played are:-
In the mood; Bugle Call Rag; The nearness of you; String of Pearls; St. Louis Blues; Moonlight sonata; American Patrol; Adios; Johnson Rag; When Johnny comes marching home; Chattanooga choo choo; Perfidia.

Pickwick - Contour CN 2015

SYD LAWRENCE and his ORCHESTRA

On this record Syd Lawrence recreates tunes associated with other big bands as well as Miller's.

I can vouch for the authenticity of Charlie Barnet's "Skyliner" because I heard it virtually every night for a few months from a radio tuned to A. F. N. as it introduced the nightly programme of records.

In his present programmes Syd Lawrence includes more recent tunes, played with an authentic 'big band' arrangement. Of the older items, I regret that I do not recall all of the bands by whom they were originally played. 'Begin the Beguine' was played by Artie Shaw, who later said that when he had played it 500 times he had had enough of it!

The other tunes in this selection are:- At last; Leave us leap; On the sunny side of the street, Pennsylvania 6-5000; Nice 'n' easy; At the woodchoppe ball; What is this thing called love?; A nightingale sang in Berkeley Square; Don't sit under the apple tree; Tuxedo Junction;

A great selection for those interested in the big band sound in the setting of modern stereo recording.

Pickwick - Contour CN 2027

Sigmund Romberg's -

'The Desert Song' & 'The New Moon'

Romberg was born in Hungary in 1887, and after musical studies and military service he arrived in New York where he found work as a café pianist. By 913 he had his own orchestra and was a part of the Shubert organisation which produced his first score 'The whirl of the World' in 1914. His Viennese-Hungarian style developed from that.

On this record we have two of his shows as sung by the original London casts.

'The Desert Song' opened at the Theatre Royal, Drury Lane on 7th. April, 1927, with the cast of handsome Harry Welchman, charming Edith Day, comic Gene Gerrard, Sidney Pointer and Dennis Hoey in other main roles. It had a run of 432 performances.

The popularity of Harry Welchman is evidenced by the frequency with which one finds his Columbia records from this show. The others are scarcer. I am pleased to have the complete set in this "handy re-issue" remastered by John Wadley's skill.

The songs and performer's are:-

"The Riff Song - Ho" & "One Alone" = Harry Welchman
"French Military Marching Song", "Romance", "The Sabre Song" = Edith Day.

"It" = Gene Gerrard. "Eastern & Western Love" = Dennis Hoey, Sidney Pointer. "The Desert Song" = Edith Day & Harry Welchman.

It is fortunate that British Columbia under Louis Sterling had established the idea of capturing the then current shows on record. He was known to be very swift about this, especially if he thought there would be competition. The recordings are now an essential part of London theatre history but more importantly are a pleasure to listen to again now.

'The New Moon' with equally good music and story opened in Drury Lane on 4th. April, 1929, with a new cast, but who were equally good, but it ran for only 148 performances.

Those who did not see the stage show may well recall the film (in an odd monochrome as I remember it) with Jeanette MacDonald and Nelson Eddy. Having their 78's, I paused for a quick listen, but find no preference for either version. They are equally good. Miss MacDonald just has the edge in one part of one song, as we'll see lower.*

The leading male singer was Howett Worster who sings "Wanting You" as a duet with Miss Laye. Alone he sings "Marianne". Miss Laye's solos are "The girl on the prow", "One Kiss" and "Lover come back to me".

Gene Gerrard again in the comedy role, with Dolores Farris sing "Gorgeous Alexander", "Wedding Song" and "Try her out at dances". Ben Williams sings "Softly as in a morning sunrise" and (with Worster) "Stout Hearted Men".**

Both shows were ably supported by an orchestra conducted by the very capable Herman Finck, himself a composer in his own right.

A fine re-issue. I hope that World Records will continue this Musical Shows series.

World Records SH 254

Afterthought to above-

* In the duet "Wanting You" Evelyn Laye has two awkward octave transpositions which ought to have been avoided. In the MacDonald/Eddy duet on Victor/HMV, Miss MacDonald is not so impeded. This latter is reissued on Camden CDM 1069, but as I bought my copy last year for only 39 pence at Woolworths, it may be deleted! Or, as it was during the height of the tourist invasion it may have been a 'sales promotion' in the record department.

** It is at least 25 years since I saw the MacDonald / Eddy film, but I seem to recall that these two songs were given to Nelson Eddy and not the correct role & so perhaps saving another salary!

Joe Loss -

"LET'S DANCE AT THE MAKE BELIEVE BALLROOM"

Joe Loss was a child prodigy who fortunately did not fade to obscurity as so many do as adults. He formed his first band in 1930 at the age of twenty and still leads one. His first records date from 1934 made for Regal-Zonophone and he still has a working arrangement with EMI Records. There are few in the world so continuously active. Quickly I can think only of Count

Basie in USA. Correct me if I am wrong.

This two-LP set derives its title from the Joe Loss signature tune for radio broadcasts. On his success with his recording of 'In the Mood' he changed his signature to that. All but six of the tunes here were issued on Regal-Zonophone between 1934 and January, 1940.

The tunes in this set are, from HMV:- The General's Fast Asleep; Cuban Pete; Madame-ah, La Marquise-ah; The scene changes; Everybody dance; Cryin' my heart out for you. From Regal-Zonophone are:- Over my shoulder; In the chapel in the moonlight; Let's dance at the make believe ballroom; Sweet Sue; Boo-hoo; The love bug will bite you; I know now; So rare; ti-pi-tin; Please be kind; A tisket a-tasket; I'm gonna lock my heart; Cinderella; Change Partners; Heart & Soul; The Latin Quarter; Song of India; Little Sir Echo; Booms-a-daisy; Three Little Fishes; My Prayer; I never knew Heaven could speak; The man with the mandolin; Are you havin' any fun?; In the mood; At the Woodchopper's Ball.

Most of the Joe Loss interpretations are in "strict tempo" for dancing and tend not to have "hot" solos, relying on tone colour within the ensemble sound. Even so most have a vocal refrain, the majority being sung by Chick Henderson, ill-fated to be killed during World War II and who, writing from memory did not record with other bands. (I hope an expert will correct me if I'm wrong). A pity because he had clear diction and a pleasant voice. Other vocalists were Clem Stevens, Betty Dale. For special 'numbers' others came in. Monte Rey sings "Ti-pi-tin", Annette Mills her own "Booms-a-daisy", Rose Alper sings the straight version of Rimsky-Korsakov "Song of India" while the band plays a dance rhythm behind her. Fortunately, this was a short-lived lapse, with which various bands became involved.* It is thought that Adelaide Hall has the part of the Marquise enquiring of the fate of her home. The notes written by Brian Rust suggest French origin for this song, but I fancy it goes back even further to New York in "No news, or what killed the dog?" (Recorded as an Edison cylinder.)

Despite Joe Loss's preference for ensemble playing, there is variety in presentation and type of tune. We even have a rarity for this series of re-issues . . . a slow waltz! It is the attractive "Cinderella". **

Through the World Record series one notices that the 'slow foxtrot' gradually comes in, it being one of the last-introduced of the 'ballroom dances'. Joe Loss gives us the charming "My Prayer".

"The Man with the mandolin" is a pleasant instrumental version, but the notes do not identify the soloists. There being only one piano and guitar it must be Harry Kahn and Harry Pike respectively. We must praise the other other anonymously! In fact this fate befalls other non-vocal soloists in this set, one must seek them by deduction from the personnels given. Nevertheless, it's all enjoyable listening.

World Records SHB 46

Afterthoughts.

1161

* It occurs to me that 'white' bands were chiefly involved in "jazzing the classics" and it was a practice rarely indulged in by the "negro" bands.

** It also occurs to me that as well as the waltz, the tango is also neglected by World Records. A pity when at its command is one of the greatest, having been on the EMI Parlophone-Odeon label, the band of Francisco Canaro, on pressings of superior quality. Let's have a Canaro reissue including other Argentine rhythms such as milonga, ranchera and vals, etc. as well as tango. I know who has an excellent collection of them.

Similarly, from Regal-Zonophone and Columbia we could have a reissue of the Paris-based, vivacious and gay Lecuona Cuban Boys. In the early days of ten-inch LP's there was Columbia 33S 1075 by this band. This could be a model for a new remastering. I would suggest the inclusion of more "less westernised" tunes too.

Albert Sandler's Serenades

Firstly, let's praise the excellent sleeve-notes by Ralph Harvey, whose enthusiasm for light music enables him to write so authoritatively.

An immigrant as a child with his family from Lithuania, Albert Sandler was a child prodigy with sadly died aged only 42. His first engagement was with a cinema orchestra, but it was ended abruptly with "talkies". His work with the orchestras of the Grand Hotel, Eastbourne, and Park Lane Hotel, London, led to regular BBC broadcasts attracting legions of regular listeners and record issues.

While many "serious" musicians today now sneer at "light music", it demands equal talent to play properly and with nothing between "pop" music and "classical" music today, our lives miss much in the way of pleasant melody. This undoubtedly gives rise to "nostalgia" reissues today. Unless the "nostalgia movement" can overthrow the big-business interests controlling media and entertainment, we shall have to rely on reissues of the World Records type, and our cylinders or 78's!!

Playing a Stradivarius, accompanied mostly by Jack Byfield, piano, and Reginald Kilbey, cello, Sandler serenades us with:- Pomone Waltz (Waldteufel), From the Land of Sky Blue Water (Cadman), Birds songs at eventide (Coates), Chanson Hindu - Sadko (Rimsky Korsakov), Shy Serenade (Scott-Wood), Serenade-Les Millions d'Arlequin (Drigo), Chanson (Friml), Phantom Melody (Ketelby), Serenade Ständchen (Heykens), Demande et Reponse - Petite Suite de Concert (Coleridge-Taylor), Thaïs - Meditation (Massenet), In an 18th Century drawing room (Scott); An Old Violin (Taylor-Fisher), Dreaming - Waltz (Archibald Joyce), On Wings of Song (Mendelssohn), Largo - Xerxes (Handel).

Miss Olive Groves often broadcast with Albert Sandler and here sings 'An old violin', one of her favourites. Sidney Torch, at the organ of the Regal Cinema, London, joins Albert Sandler for Handel's 'Largo'. It is pleasant to hear an original version of Friml's 'Serenade' which is usually massacred in the bawling version known as 'Donkey

Any reader not knowing Albert Sandler's work is recommended to buy this if he likes "light music". If you do know of Sandler, I still recommend it as a fine reissue of 16 tunes which you will enjoy again. The transfer is by the indefatigable John Wadley.

World Records SH 255

George Formby -

The Man with the Ukelele

George's father died young, so he had to help supplement the family budget. As his father had been a topline Music Hall star, he had firstly to 'lay his father's ghost' and establish his own identity before he could make his own name. His wife Beryl helped him by ruthlessly making him become skilled upon the ukelele, which was to turn his luck. In 1934 he made his first film and he was shortly at the height of stardom.

His numerous films saw every thing come right at the end, but various comic incidents, misunderstandings and frustrations intervened. There was always room for a few of his songs no matter what character he played.

It is difficult to analyse the key of his success. No doubt it was because he always appeared as an 'ordinary' fellow, and despite his Lancashire accent, was equally well liked by we southerners, where he seemed just as 'homely'.

True to Music Hall tradition, his songs being comic, it was not surprising that most contained a sly double-entendre or a homely moral. He always seemed very relaxed. During the World War II he did not spare himself, but went to entertain the forces, often in hazardous surroundings, and pictures usually show him looking very happy, which must have been infectious to those around him.

He was only 56 when he died of a heart-condition that had plagued him for a few years, his wife Beryl having died a year or two previously. I saw them together on stage at some time in the late 1950's at the Nottingham Empire in a straight play with a feeble plot, but it provided a vehicle to enable George to sing some of his songs. He was clearly failing in health, but with the aid of microphones hidden in many parts of the scenery he was able to put over his friendly personality to the delight of the audience.

The 64 songs in this collection were taken from Regal-Zonophone, but do not complete his output. One wonders why this set stops at 4 discs, as he was popular, why not make this the definitive collection of all his EMI recordings, including the naughty one about the Turk, and his Columbias from "Zip Goes a Million".

Just as popular in memorium as in life, this set is a fine tribute to Lancashire's "Man with the Ukelele". A list of the titles is on page The excellent transfers from the original discs was made by John Wadley and Colin Copestake.

This boxed set is available only from World Records, P.O. Box 11, Richmond, Surrey TW9 1QP.

Sing-a-long with Bing

Some friends tell me that this is a children's record, so as I like it I must be back in my second childhood! There is nothing written on the sleeve to indicate which age it is aimed at, so I feel safe. The words of the songs are printed on the back, and I can read them, and I can sing alonga Bing!

Perhaps we should have been told when it was recorded. Bing was an institution. I imagine that it comes from the later part of his career. Although his voice was shorter in range, it still sounds pleasant and contrary to modern practice, he is close to the microphone and has 'presence'.

I recognise some of the songs as being from films- "Ding-Dong the Witch is Dead", "Talk to the Animals" (with some funny rhymes), "My friend the Doctor", "Chim-Chim-Cher-ee" (in which Bing's chimney sweep becomes an a relaxed Irishman). Having mostly heard Frank Sinatra's version of "High Hopes" it is interesting to hear Bing's alternative. "Love is Blue" seems to owe a lot to the air "Greensleeves".

Other tunes are "What's more American", "I call you sunshine", "Thoroughly Modern Millie", "Puff the Magic Dragon", "Up and away".

Bing must have been in a good mood when recording this record, even though it sounds as if it was not one session. He seems very relaxed and happy and the result is a happy record which I enjoyed listening to and will certainly come back to again. If it is aimed at Children, they are not "talked down to". It is Bing as his normal best.

Pickwick SHM 948

Happy Fingers -

Ivor Moreton and Dave Kaye

The sleeve of this record shows a smiling tiger playing a piano, recalling that Ivor Moreton and Dave Kaye had an association with Harry Roy (who had a group known as The Tiger Ragamuffins).

Both had been solo pianists who knew each other and who played together for fun. They were heard by Sid Roy, which began the association with Harry Roy with whose band they played and broadcast. This led to stage work as a separate act and records. Their first (Parlophone F410), two medleys of dance tunes, was recorded by Oscar Preuss who is mentioned in our 'Fonotopia Fragmentis' series by Frank Andrews. This record opens and closes this LP selection.

Whoever the duetists may be, past or present, to attain the perfection displayed on this record, many hours of practice are constantly required and total concentration is needed during actual performance.

Those old enough will recall that in every NAAFI canteen there always seemed to be some fellow who was self-appointed to play in the 'boogie woogie style'. It usually resulted in a boring left hand thump with no tune or theme from the left hand, almost resulting in army

boots bei flung when the individual approached the piano. Moreton and Kaye play their own "Boogie Woogie Bash", but being so light fingered and inventive, it is the opposite of bash. A drummer and double-bass player are also heard. Others of their own compositions heard are "Four hands on a piano", "Peter Pan", "Markin' Time" and "Happy Fingers".

They pay tribute to an earlier pianist, Zez Confrey, playing his "Dizzy Fingers" and "Kitten on the Keys". The latter is played in an individual, slower, "raggy" tempo making a change from the normal, but Arndt's "Nola" is played at a dexterose speed. It is surprising what variety is achieved in "Holiday for Strings" that was written for strings, as the title suggests. Other jolly numbers are "Dardanella", "Polly" and "You've got to see mama every night", the latter more commonly associated with Sophie Tucker.

Fortunately both Ivor Moreton and Dave Kaye are alive to enjoy being reinstated to the record catalogues after too long an absence.

World Records SH 256.

Music from the Movies

Louis Levy & his Gaumont British Symphony

Londoner Louis Levy began arranging and playing music accompanying silent films in 1916 at the age of nineteen. When Gaumont British went into talking films he became the musical director and from then on composed the scores for many British films and in 1957 died two days after completing the score of "The Moonraker".

Many readers will recall his BBC broadcasts which began in 1936, bringing us "Music from the Movies" which he had written as a "signature" for Gaumont British. His Symphony consisted of 65 players but its composition made it a combination of dance band and orchestra.

For radio and recording, various singers were employed. On this record we hear Janet Lind, Sam Browne, Eve Beck, Anne Lenner, Edward Molloy and Gerry Fitzgerald.

For radio and records, Louis Levy played music other than that of Gaumont British films, but it was always from a film. Thus in this collection we hear music from many films, English and American.

While I remember all of the tunes, I could not recall all of the films. If you have a musical party, you use the record as the basis of a quiz!! Combining credits by the titles and Ralph Harvey's interesting notes you have all the information needed.

Mr. Harvey points out that Louis Levy devoted all his life and music to the music of the cinema, so there are very few anecdotes about him and we hear only of his work.

With this large orchestra, the arrangements of tunes one normally heard played by dance bands take on a new dimension, yet they never become fussy "symphonic" or "concert" arrangements; nor do they become "sugary" like modern recordings by Mantovani or Kostelanetz. They keep a sparkle and vitality. Levy came before the others with his big orchestra.

"Swing High, Swing Low", with strings behind the brass is really a light-moving quickstep. The romantic "Sweet Sweethearts" gives the strings a full opportunity. The vocalist is Gerry Fitzgerald who was a "trained singer" rather than crooner.

The other tunes include "Strike up the band", "From one minute to another", "Says my heart", "They can't take that away from me", "Meet the sun halfway", "I haven't time to be a millionaire".

This record should please the fans of dance bands, films, and light music. Like the previous record, this is nicely transferred by John Wadley.

World Records SH 258

Aloha on the Steel Guitar, 1940-1945

Felix Mendelssohn's Hawaiian Serenaders

Although 'Hawaiian' music was known in Britain during the 1920's and 1930's, it achieved great popularity in the World War II period, when Felix Mendelssohn was one of the leading exponents, and although leaning a little more towards 'tin pan alley' than A. P. Sharpe, still sounded as what one considers to be 'genuine'. The "folk" type of Polynesian music is more percussive than Hawaiian groups play in our surroundings. Just to see what was happening in the 1920's I have just played some Blue Amberol cylinders by The Waikiki Hawaiian Orchestra; for an earlier example, cylinders of Toots Paaka (whose picture appeared on the front cover of Talking Machine Review No.9.)

Basically, the ingredients were similar. Of course, all of the instruments heard on the cylinders were acoustic, while Mr. Mendelssohn included electric guitars. Early or recent, the music is langorous and smooth.

With these Hawaiians Serenaders Harry Brooker is featured Hawaiian guitarist for 'The Hawaiian War Chant', 'My little grass shack in Kealakekua' and 'On the beach at Waikiki'. In all of these authentic vocals are sung by Kealoha Life who is still very much alive, and I believe still teaching Hawaiian guitar in England again.

The other very pleasant vocalist is George Barclay who is heard in 'It happened in Kaloha', 'To you sweetheart Aloha' and 'Moon of Manakooora', the latter two featuring Roland Peachy on steel guitar.

One of the most charming tunes on the record is the instrumental 'Maui Waltz', an original Hawaiian air.

Although the notes tell us about the background of the type of music which we call 'Hawaiian', its two 'early' composers Harry Owens and Charles E. King, there is virtually nothing about the artistes upon the record. That is a relatively small matter, one does not play the sleeve. Play the record and let the music charm you - you'll imagine yourself in what you believe to be traditional Hawaii.

It is unfortunate that the "programming" of this LP is not chronological, for we hear Kealoha Life singing in his youthful voice after hearing him as a man. He never sang in falsetto!! He just began recording before his voice broke.

World Records SH259

Vivian Ellis

Original London Cast Recordings of-

"Streamline" & "Jill Darling"

We have earlier reviewed Vivian Ellis's show records of *The Water Gipsies* and *Bless the Bride*. Here we have one revue and one show.

The revue is opened by Vivian Ellis himself playing a selection of the tunes, demonstrating at the same time what a competent pianist he was.

A. P. Herbert and Ronald Jeans wrote the book which assured some 'sharp' tilts all round. The sketch *"Perseverance"* by Turbot & Gullivan is a clever pastiche of a Gilbert and Sullivan opera.

Naunton Wayne plays the part of a famous 'old boy' making a speech at the school prize-giving, ably assisted by Florence Desmond (who appeared on TV recently paying honour to Antol Dorin of ballet fame). Miss Desmond has a space to herself in which she does some of her impersonations. As well as film stars she 'demolishes' the recorded speeches by Amy Johnson and Amelia Earhart, in this case Miss Johnson. Of course, both lady aviators thought that their role was to 'emancipate' women, both choosing an eccentric way to do so.

C. B. Cochran himself introduces some of the other "turns". Norah Howard is an old nurse in *"Other people's babies"*. The more romantic songs and duets bring us Esmond Knight, Meg Lemmonier in *"You turned your head"*, *"Kiss me dear"* and *"The first waltz"*.

Jill Darling was a musical show with a plot about a local election, but was a vehicle for some fine tunes from Vivian Ellis's pen. Perhaps the best remembered is *"I'm on a see-saw"*, a duet with John Mills and Louise Browne, who also sang *"Nonny nonny no"*.

The star of the show was Frances Day who sings two of her songs *"Dancing with a Ghost"* and the appealing *"Pardon my English"*. Her leading man was Arthur Riscoe with whom she is heard on this record singing *"We'll lay our heads together"* and *"I'd do the most extraordinary things"*.

Here is another slice of the British musical theatre, this time a British composer providing wonderful music. The orchestras for the two shows being conducted by Charles Prentice and Francis M. Collinson respectively. John Wadley has extracted the most from the original '78's.

World Records SH 263

The Great British Dance play the music of

V I V I A N E L L I S

This record makes one think that the top musicians of the dance band world of 1926 - 1937 had gathered for a convention to honour Vivian Ellis. The tunes come from various shows or revues which included famous stars such as Jack Hulbert, Cicely Courtneidge, Binnie Hale, Bobby Howes, Sophie Tucker. Ellis wrote principally for the theatre, but this record shows that his compositions have sufficient stature to 'stand' on their own as the basis for dance band performance away from the theatre.

"Yale Blues" was about the latest 'craze' at collegiate dance in USA, and the Savoy Orpheans' version, led by Carroll Gibbons just rocks along; the same leader with The New Mayfair Orchestra give their interpretation of the well-known *"Spread a little Happiness"* from *"Mr. Cinders"* of 1929. From the same year, a 'house band' of similar personnel, but led by Ray Noble plays a crisp version of *"My Heart is saying"*, which followed by a charming *"Wind in the Willows"* by Jack Hylton featuring vocalist Pat O'Malley.

Although I had often heard and sung(?) *"The flies crawled up the window"* a novelty song, I had not investigated its composer. *"If your kisses can't hold the man you love"* introduces us to Ella Logan and a lovely, short trombone duet by Lew Davis and Paul Fenoulhet. Al Bowlly is heard in *"Dreams that don't grow old"* Canadian Les Allen sings in Henry Hall's bright version of *"Sweep"* from the film *"Falling for you"* starring Jack Hulbert.

It is refreshing to hear dance band versions of *"You turned your head"* (Jack Jackson), *"I'm on a see-saw"* (Harry Roy) and *"She's my lovely"* (Ronnie Munro) even though the records of the stars in the original shows are enjoyable too.

There are 18 'tracks' on this LP to give us a generous portion of Vivian Ellis music played by the dance bands, transferred by John Wadley.

World Records SH260

The Monte Rey Story 1934 - 1950

An illness in 1932 prevented a young Scotsman singing Pinkerton in that year's production of *Madama Butterfly* with the Monte Carlo Opera. On recovering he sang lieder and operatic recitals in concerts and radio, some accompanied by Sir Thomas Beecham. He still had no regular employment although he was beginning to make his name at concerts.

At this time Geraldo needed a good tenor to sing in a Spanish style with his Gaucho Tango Orchestra. Thus Monte Rey was born, but under his real name he still lives in good health at the age of 77 in his native Scotland.

We cannot estimate what opera lost, but we can hear what light music, and dance band with whom he sang, have gained. In dance band recordings where the vocal section is short, he was able to lend authority and give the tune that 'extra-something' however trite the material. I can think of one only, similar - George Baker, the baritone.

Similarly, when Monte Rey was the soloist of the record, with orchestral accompaniment, as opposed to being 'vocal refrain' with a dance band, he was able to develop the song very interestingly.

If you have become tired of dance bands playing some tunes which were the "pop" tunes of the day, listen to the interpretation of *"Green Eyes"*, *"Amor, Amor"*, *"Poinciana"*, or *"They met in Rio"*. The last named seemed ill-fated with dance bands, and even the lady who sang it originally in the film (let her be nameless here) did not make much of it either. It takes on a new dimension here and I now like the song!

The songs on this record are *Isle of Capri*, *Sweetheart let's grow old together*, *Leave me with a love song*, *Come*

back to Sorrento, Starlight Serenade, Always in my heart, Star of Love (Estrellita), Out of the night (Ay, ay, ay), Granada, Mia Canzon d'Amore, There's no tomorrow (O sole mio).

Hear 'Granada' sung instead of bellowed and 'Lady of Spain' have a new lease of life.

It was a pleasure to hear Monte Rey again, bringing back some melody to our lives.

These records, mostly Columbia originally have been excellently transferred by Chris Ellis and remastered by Peter Brown.

World Records SH 264

Harlem comes to London

That city-within-a-city at the north of Manhattan Island has produced more entertainers per acre than any other and many have found their ways to Europe and London. I suppose the first to record in London was Bert Williams in 1903 for G&T and Zonophone.

The most overwhelming first conquest of London by artistes from Harlem was in C. B. Cochran's "Blackbirds" show of 1926, of which the star was Florence Mills, who never recorded and sadly died young only a year later. The music of the show was played by the Plantation Orchestra whose lead trumpeter was Johnny Dunn, & heard well in four tunes - 'Smiling Joe' and 'Silver Rose' being two of Miss Mills' songs.

Noble Sissle's Band recorded 'Camp Meeting Day' which is a bright tune. But, it was Duke Ellington's band in 1933 which scored the most sensational initial reception for any band from Harlem. It is said that the applause after the first tune they played lasted a full ten minutes while the musicians sat on stage embarrassed by it all. A 1933 New York recording is used on this record, because while in London they recorded for Decca !!

The sensational Nicholas Brothers who danced in 'Blackbirds of 1936' are heard performing in "Keep a twinkle in your eye" with the vocal refrain sung by the twelve year old Harold.

The two sisters Valaida Snow, who played trumpet and sang, and Lavada Carter who sang, were both in London in 1936 and we hear their specialities. I remember them both performing on radio accompanied by British dance bands. There was Ike Hatch, and Buck and Bubbles. Hatch also participated in some of the "Kentucky Minstrels" broadcasts.

Two grand ladies who came and remained were Elisabeth Welch and Adelaide Hall. Both have performed a variety of roles on stage and records, and fortunately are still with us. Here they are heard singing. Miss Welch is supported by Eric Ansell's orchestra and Miss Hall by another great Harlem artiste, Thomas 'Fats' Waller of great frame with a personality and generosity to match. His tasteful playing to her singing "I can't give you anything but love" closes this Harlem Variety Bill which is a happy and unexpected compilation by Chris Ellis who has made some fine transfers from the originals - infrequently found now, with Peter Brown who 'engineered' the master for pressing.

World Records SH265

The very best of Peter Dawson

1165

Being a Dawson addict I would have been pleased with a set of more than four records, but it is good to have these in a neat box. Compiled largely of the more popular of Dawson's material some of the songs have been available previously so one would be advised to check the list of songs in this collection against what one might already have. Virtually all of one side of the "Treasury, Golden Voice" series HQM 1217 is included on record 3 'Favourite Classics'. Unfortunately the same transfer tape seems to have been used and it is inferior to the general standard of the set.

Anyone with a knowledge of Dawson's recorded repertoire realises that he is being taken backwards and forwards by the 'Time Machine' of the programming of this set. I suppose that does not matter if you do not have an orderly mind or knowledge of the history of recording. If I attend a live concert it does not matter to me where in time the song originates, but when listening in retrospect to both artiste and song I would prefer them in chronological order.

Peter Gammond's notes suggest that Dawson did not always have a choice over which songs were recorded, but he was a master of making a song live and become interesting. By the time our set begins, he had already twenty-one years' recording experience, though the electrical system was comparatively new. The set spans some thirty years, Dawson's recording life being one of the longest of any artiste.

I am pleased that the Australian Bush Songs of James are included from the 'C' series. One wonders why the opportunity was not taken during this transfer to put them into correct order, even though No. 3. may never have been recorded as a 78.rpm.

It is good to have one side devoted to settings of Rudyard Kipling, some being by Dawson under his pseudonym of McCall. In Dawson, Kipling had a fine interpreter. I very much like his singing of the Woodforde-Finden songs too.

Peter Dawson was a pleasant man not beyond indulging in a practical joke and his pleasantness comes through in the recordings. I have only heard of one incident recalling displeasure, which was caused by the necessity to remain sitting when performing for the experimental Baird TV programmes.

In the selection of 'Peter Dawson Favourites' includes recordings made as late as 1949 "That Lucky Old Sun" and "The cry of the wild goose", though he actually continued recording and singing until 1956, when he finally retired to Australia. Other favourites include "The Floral Dance" (which was his best-seller), "The Cobbler's Song (from 'Chu Chin Chow') and "When the Sergeant Major's on Parade" of which I consider Dawson to be the best interpreter, as he is of Leslie Stuart's "The Bandelero".

In order to squeeze another record into the set I would have added "Lesser known songs".

Given that you are starting in the very worthwhile and satisfying experience of collecting recordings by Peter Dawson, you cannot do better than begin with this set, giving you an excellent cross-section of his work.

World Records boxed set, available only from World Records, P.O. Box 11, Richmond, Surrey TW9 1QP.

SYDNEY LIPTON

& his Grosvenor House Band 1932 - 1933

Fortunately Sydney Lipton is still alive to savour the pleasure of the reissue of these 45 year old records he made in the days when dance bands provided the "pop" music of the day.

Mr. Lipton, at the time that these were originally recorded, at the Grosvenor House Hotel, where he was expected to play correct dance tempos without too much jazz influence. This did not prevent excellent arrangements and playing.

Except for adding Nat Gonella to his trumpet section the personnel after the first tune recorded, "For you, just you, my baby", remained thirteen pieces. Notable among them was Reed-man Freddy Gardner and Bert Read, pianist and arranger.

One of the big hits of 1932 was the waltz "Masquerade", which I remember very well, that year being one during which I listened to the radio very much. The vocalist here being Les Allen. He also sings "Ooh! That kiss", and four others.

The other main vocalist is Sam Browne, who besides "Masquerade" sings four others, including "We're a couple of Soldiers" which I usually associate with Bing Crosby in his younger day. Jack Plant sings "This is no dream" and is joined by Nat Gonella for the jolly "Hey! Young Fella".

"Straight from her success in Noël Coward's review "Words and Music" (as programme compères might say) comes Doris Hare to sing "I'll follow you" - and pleasantly too!

Many of these records merely had 'vocal refrain' on their labels, but Mr. Lipton identified them for this reissue.

Another rhythmic and tastefully elegant dance band record which should be added to the collections of dance band enthusiasts. Transferred by John Wadley's magic hand

World Records SH257

HITS OF WORLD WAR II 1939 - 1945

played by the Great British Dance Bands

This eight-record set does justice to the bands who continued to play, often under difficulties of men leaving to join the military forces as well as enemy attacks upon Britain. In one of them bandleader Ken Johnson was killed. This was sad in various ways for his recorded legacy is small and also because, in my opinion, had he lived he would have contributed original thought and inspiration to dance band music.

If anything, appraising these six years as a whole, this set shows that the bands, like the population was

under difficulties, and the arrangements gradually became voiced more like those of 'swing' bands.

One can listen to the recordings a band which is represented on several records and follow a progress. Geraldo, for instance, at the beginning of the war was featuring a bass clarinet but gradually lost that and became more like a swing band, and some tunes were definitely based on Glenn Miller's style.

The war claimed Al Bowlly who had luckily recorded many times. In this set we hear the very interesting settings of Shakespeare's words by Young (which is all we are told of him). Although the rhythm of the accompaniment is foxtrot, the vocal line sounds somewhat slower and even graceful. Personally I find Al Bowlly's "Blow Blow Thou Winter Wind" just as interesting as Peter Dawson's on G & T.

A glance at the list of ingredients in this helping of British Dance Band Pie will show how wide the selection has been to include a cross-section of playing at the time. One notices a few exceptions, due to the fact that some bands did not record for EMI at this period.

Dance bands were formed within the Armed Forces themselves. We hear from the RAOC Blue Rockets Dance Orch. (recorded somewhere in Britain). During 1943 that was the RAOC Depot at Chilwell (Nottingham) where I met various of them inside the ever-open doors of record collector Bill Kinnell. There was also the No.1. Balloon Centre Dance Orch. Not recorded as dance bands, the regimental bands played for dances too. I heard some fine dance music played by the Band of the Irish Guards, for instance. Such bands helped to boost our morale during the War. One of the most important for doing so with his records was Victor Silvester. Even though almost ground flat with heavy pickups I have attended jolly evenings in small halls where the music was provided by Mr. Silvester's records. It is good to see some included in this set.

Some young men went on to great things, like Eric Winstone, but Johnny Claes (who led the Claes Pigeons) seemed to go to other things. The dance band world during the War was an ever-changing scene. So a small group led by Billy Thorburn from the piano was 'The Organ, The Dance Band and Me', including H. Robinson Cleaver at the organ & a few available musicians

Some seemed to keep going during the War and then "disappeared" afterwards. Perhaps they were among an older generation. Such were Josephine Bradley and Don Marino Barreto whose Caribbean Cloak was taken on by the capable Edmundo Ros.

Brian Rust's sleeve notes link the music to the progress of the War. The writers did not allow gloom to enter the lyrics. At the worst there was a "distant optimism". Mr. Rust has also produced a folder listing personnels and recording dates. Optically, we are reminded of the War Years by the reprints of posters on the sleeves. I particularly like those of Fougasse. I'm sure that this giant set will please the dance band fans.

A boxed set available only from World Records, P.O. Box 11, Richmond, Surrey TW9 1QP.



PETER DAWSON,
THE WELL-KNOWN BASS-BARITONE,
WHO RECORDS EXCLUSIVELY FOR
"His Master's Voice"

HEAR
PETER DAWSON *sing*
Mountains o' Mourne
on **"His Master's Voice"**
RECORD No. B 3772

(OTHER RECORDS BY THIS ARTIST ARE LISTED IN "HIS MASTER'S VOICE" CATALOGUES)

His Master's Voice records were frequently packed in jackets bearing a pictorial advertisement. It was sometimes the artiste "X" with his new model "XX" Gramophone, or like the above, giving details of another record. Normally a record was not put into a jacket advertising itself, but having both jacket and record, your Editor has put them together, as "The Mountains of Mourne" is one of the popular Peter Dawson songs available again in the "World Records" boxed set of his work.

Many years ago, your Editor was stationed in the army (late 1945) at a camp close to the famous mountains, which really sweep down to the sea as the song says. There are lovely sandy beaches in the neighbourhood, as well as walking available on the mountains themselves, which could be part of a pleasant holiday in Ireland away from crowded cities.



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